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" ALBERT S. COOK, EDITOR

XXXI

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EPICOENE

OR

THE SILENT WOMAN

BY

BEN JONSON
"

EDITED WITH INTRODUCTION, NOTES, AND GLOSSARY

BY

AURELIA HENRY, PH.D.

A Thesis presented to the Faculty of the Graduate School of Yale
University in Candidacy for the Degree of Doctor of Philosophy



NEW YORK
HENRY HOLT AND COMPANY

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Creditur, ex medio quia res arcessit, habere
Sudoris minimum ; sed habet Comoedia tanto
Plus oneris, quanto veniae minus.

HOR. *Ep.* 2. 1. 168.

P R E F A C E

WITHIN the last decade editions of Ben Jonson—single plays and groups of plays—have multiplied with significant rapidity. *Epicæne*, as the most popular comedy of the great Elizabethan, should not be the last to be accorded the dignity of a separate volume. Contemporary popularity may not indicate the presence of lasting qualities of art. *Epicæne*, however, of all Ben Jonson's dramas, was not only listened to with most pleasure in its author's day, but it held the stage longest, and is now best known to the general reader. Such popularity must spring from positive artistic merits. *Epicæne* does not stand first in intellectual grasp or moral greatness; its satire has the tone of ridicule rather than moral indignation. But its intrigue is the finest Jonson ever contrived; it contains some of the most inimitable of his comic characters, and at least one of the best situations any comedy affords; it reflects with due subordination to plot the manners of its age, and merits thereby the distinction of being the first comedy of manners in English; it is of perennially comic force, infinite in wit, and pervaded by a spirit more nearly gay than any other work of its author. In addition to these excellences, and in part because of them, *Epicæne* is to-day the most actable stage-piece from Jonson's pen.

This comedy is in no sense difficult to read and enjoy, but thorough study discloses in it depth and meaning which serious students seldom recognize, and casual readers entirely overlook. The realistic portrayal of manners leads one to a better understanding of the life and mind of the early seventeenth century in England, the satire on false criticism of

poets and poetry conduce to a clearer knowledge of Jonson's critical theories, the admirable mechanical structure exemplifies the extreme of classic influence in English comedy, and the heterogeneous sources emphasize once more the fact of the author's unparalleled scholarship and illustrate the manner in which he appropriated and adapted ancient material to his use. Moreover, a unique opportunity is here afforded for the study of Jonson's prose style. His other prose comedy, *Bartholomew Fair*, is in the vernacular of Smithfield, but *Epicæne*, with its men and women of fashion, is in the speech of the better quarters of London, and is distinguished by Latin phraseology, and by constructions and a vocabulary, which prove that the influence exerted upon Jonson by the classics was one not only of idea and technique, but of linguistic expression as well.

To enable students to approach Ben Jonson through an authentic text of *Epicæne*, and to facilitate such considerations of the comedy and its author as are here suggested, is the purpose of the present edition.

I wish to express my gratitude to Professor Albert S. Cook for his continual interest and help in my work; and to other members of Yale University for their kindly assistance—Professor Thomas R. Lounsbury, Professor William Lyons Phelps, and Mr. Andrew Keogh; also to Professor Frederick M. Padelford, of the University of Washington, and Mr. Frederick J. Teggart, of the Mechanics' Library of San Francisco.

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A. H.

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INTRODUCTION

A. EDITIONS OF THE PLAY.

I. *Collations and Descriptions.*

THE earliest extant text of *Epicæne* is in vol. 1 of the First Folio of Ben Jonson's collected works, printed in 1616. The only available quarto of *Epicæne* bears a date four years later, 1620. The play is reprinted in vol. 1 of the Second Folio of Jonson's works, 1640, and in the Third Folio, 1692¹. In a duodecimo volume issued by H. Hills about 1700, *Epicæne* is reprinted from the Third Folio. During the centuries that follow there are many reprints. A booksellers' edition of Jonson appeared in 1716; *Epicæne* (dated 1717) was reprinted in 1739 and 1768. A two-volume edition, printed at Dublin in 1729, contains, among its eight plays, *Epicæne* reprinted from the Third Folio. Peter Whalley edited the comedy in his edition of 1756. George Colman adapted it for the Georgian stage, printing it in 1776. John Stockdale reprinted Whalley's text and notes in a publication of the plays of Jonson, Beaumont, and Fletcher, 1811. William Gifford's edition of Jonson was published in 1816, and again in 1846; it was reissued with some additions by Lieut.-Col. Francis Cunningham in 1871, and again in 1875². There is an unimportant reprint of Gifford's text of *Epicæne* in Barry Cornwall's one-volume edition of Jonson, 1838; another in Ben Jonson's *Plays and Poems*, edited by Henry Morley in his

¹ For collations of these folios, cf. *Poetaster*, ed. H. S. Mallory (*Yale Studies in English* XXVII), New York, 1905.

² For collations of 1717, W, G, and C-G, cf. *The Alchemist*, ed. C. M. Hathaway (*Yale Studies in English* XVII), New York, 1903.

Universal Library, 1885; another, with few variations, in the third of the three volumes devoted to Jonson in the Mermaid Series, 1895; and another in Ben Jonson's *Plays and Poems*, printed by George Newnes, London, 1905. There is, finally, an adaptation of the play by Mrs. Richardson, printed and sold by Charles W. Sever, Cambridge, Mass., 1895.

The statement that the earliest available text of *Epicæne* is the Folio of 1616 raises the long-mooted question of earlier quartos. There exists a certain amount of evidence pointing to the publication of the play at dates closely following its appearance on the stage in 16 $\frac{0}{10}$. In the first place, there are two entries of its publication in quarto, in the *Registers of the Company of Stationers of London*, before the printing of the folio. The first is vol. 3. 444 [200 b of Arber's *Transcript*]:

20^{mo} Septembris (1610).

John Browne	Entred for their Copeye vnder th[e h]andes of Sir GEORGE
John Busby	BVCKE and master WATERSON for master warden Leake,
<i>Junior.</i>	A booke called, <i>Epicæne or the silent woman</i> by
[See p. 498.]	BEN: JOHNSON vj ^d .

The second entry is *ibid.* 3. 498. [226 v]:

28 Septembris (1612).

Walter . Burre	Entred for his copie by assignment from John Browne and
See p. 444.	consent of the Wardens in full Court holden this Day .
	A booke called <i>the Commodity of 'the Silent Woman'</i> vj ^d .

To these entries Gifford makes reference in his Introduction to *Epicæne*, Jonson's *Works* 3. 326: 'The *Silent Woman* was printed in quarto with this motto:

*Ut sis tu similis Cali, Byrrhique latronum,
Non ego sim Capri, neque Sulci. Cur metuas me?*

and went through several editions. I have one dated 1620. The *Companion to the Playhouse* mentions another, printed in 1609 (as does Whalley in the margin of his copy), which I have not been able to discover; the earliest which has fallen in my way bearing date 1612. All these are exclusive of the folio 1616.'

The notice in the *Companion to the Playhouse* is of little value, as it contains no evidence that the writer ever saw the quarto of which he speaks briefly in vol. 1: 'Epicœne, or *The silent Woman*. Com. by Ben Jonson, 4^{to}. 1609.— This is accounted one of the best Comedies extant, and is always acted with univèrsal Applause.'

The references to the Quartos of 1609 and 1612 in modern bibliographies of Jonson's works, or of the drama, are made always on the three authorities quoted above, the *Stationers' Registers*, Baker's *Companion to the Playhouse*, or Gifford's note. Both quartos are spoken of as existent by Hazlitt, *Bib. Handbk. to Early Eng. Lit.* (L. 1867), p. 307; by Lowndes; by the *Bibliotheca Heberiana*, &c. Dr. Herford mentions only the Quartos of 1609 and 1620 in his biography of Jonson, *D.N.B.* There is a vain discussion of the early quartos in *Notes and Queries*, 9th Ser., 4, pp. 87, 152, 197.

No effort to find trace of the present existence of quartos earlier than one of 1620 meets with success. A communication sent by me to *Notes and Queries*, August 23, 1903, asking for information on the subject, received no answer, nor did a similar advertisement by Mr. Percy Simpson, Dr. Herford's coadjutor in the edition of Ben Jonson to be published at the Oxford Press. If the records of the stationers could be implicitly trusted, the question of the quartos would never have arisen; that the quartos had been published would be recognized, while the passing of three centuries would account for the non-appearance of a single stray copy. But many books were registered which never saw the light; an entry indicated merely that printing was contemplated. Certainly, in the case of two entries, and for a play so popular as *Epicœne*, evidence is in favor of its having reached the printer's hands at least once. However, the present editor agrees with Dr. Herford that the evidence is insufficient to establish the existence at any time of the missing quartos. As for Gifford,

perhaps in this point, as in many others, he has 'made a slip'.

The results of this discussion are patently unsatisfactory, nor does the identification of a disputed quarto in the British Museum help matters. In this library are two quartos of the comedy, one dated 1620, and one wanting the title-page and following leaf. It has been thought that the undated quarto might belong to an earlier impression, but on examination they prove to be identical in readings, type, and pagination. Not only are misprints precisely the same in both, but whatever type is blurred or poorly set in one is blurred or poorly set in the other. Cf. *nothing*, *ANOTHER* 7; *on* for *our* 1. 1. 48; *bt* for *but* 1. 1. 73; *serue* for *serues* 1. 1. 122; *grat* for *great* 1. 4. 48; *Johnson* 2. 2. 119; *work* for *workes* 2. 3. 23; DAVP. where the Folio misprints DAV. for DAW. 2. 3. 126; *tls* 2. 4. 101; *sirkts* 2. 5. 77; *this* omitted 3. 1. 24; *adiugd* for *iudg'd* 3. 2. 58; *Ladishis* 3. 6. 100; MN. *beates vpon him* for *beates him* 4. 2. 104; *so* omitted 4. 4. 22; *her* for *him* 4. 4. 81; DAW. for DAV. 4. 5. 132; *inginer* for *ingine* 4. 6. 47; *so* omitted 5. 2. 4; *again* inserted 5. 3. 8; *wanc* for *want* 5. 3. 245; *with* 5. 4. 39; *gentleman-like -like* 5. 4. 93. The quarto lacking the title-page and following leaf is therefore a copy of the edition of 1620.

Welcome as the discovery of the Quartos of 1609 and 1612 would be to all students of Jonson, the lack of them does not invalidate a text of *Epicæne* made from the earliest folios. Jonson wrote in the dedication to Sir Francis Stuart, which he prefixed to the play in the Folio of 1616: 'There is not a line or syllable in it changed from the simplicity of the first copy.' In view of Jonson's literary activity at the time, in view of the jealous respect he felt for his productions, even to the minutest detail of printing and acting, and in view of the excellence of the text of *Epicæne* in that Folio, the author's statement is to be taken in its full significance.

As *Epicæne* was fortunate enough to require no rearrangements or additions, as in the case of *Every Man in his Humour*, *Poetaster*, and *Sejanus*, the editor of this comedy need watch only for the inevitable minor changes of the text—modernizations, emendations, errors of type, or the disagreements of words and phrases which investigation shows are traceable to the varying impressions of the First Folio itself, which we are now to consider. It does not behove us to discuss Jonson's personal supervision of this Folio. That it is not authority in the case of *Every Man out of his Humour*¹ does not obviate the fact that for plays having no earlier quartos it must remain the standard.

Of the Folio of 1616 there are several mutually independent impressions, as indicated by the variations in the imprint of the shield at the base of the general title-page, and by variations in the texts². The folio in the Yale University Library reads: LONDON | *Printed by* | *William Stansby.* | An^o D. 1616. | (F) The text of *Epicæne* in this folio resembles, except in a few instances of punctuation, spelling, and typography, one in the British Museum reading: LONDON | *printed by W: | Stansby,* and are | to be fould by | Rich: Meighen | An^o D. 1616. | (F₂) A second in the Museum is unique in appearance, and differs through Act 1, Act 2. 1, and 2. 2 in some important readings, in pagination, in type, and in spelling, from the first two. It is a handsome book, printed on large paper, with the engraving of Ben Jonson by Vaughan, found in the 1640 Folio, inserted opposite the title-page. The imprint on the shield runs: *Imprinted at* | London by | Will Stansby | An^o D. 1616 | (F₁) The text of *Epicæne* begins in all three, p. 529, but at the outset the type differs. F and F₂ read *PROLOGVE* and F₁ *PROLOGVE*. F₁ at

¹ *Anglia*, New Series, 14, pp. 377 ff., *The Authority of the Ben Jonson Folio of 1616*.

² *Mod. Lang. Quart.*, Apr. 1904, pp. 26-9, W. W. Greg.

once varies in spelling and capitals. The early marginal notes of F and F₂ are not to be found in F₁. Readings vary in this way: *once upon* F, *once on* F₁, 1. 1. 160; *bring him in* F, *bring him* F₁, 1. 1. 173; *marching* F, *going* F₁, 1. 1. 181; *a Barber, one Cutberd*, F, *a Barber*, F₁, 1. 2. 33; &c. All variants in these copies of the Folio will be found in their order in the text.

F has been chosen for the present edition, not only because it exhibits the most consistency and contains fewest apparent errors in reading and type, but because the Quarto of 1620 chooses it for reproduction. The selection of the text at that time must have been made either by Jonson, who among his contemporaries strove most earnestly for correctness in his published writings, or by Stansby, who was printer of both Folio and Quarto. The text here given may be called a reprint of the First Folio, with variants of all other important editions. ✓

The Quarto of 1620 is a clearly-printed little volume, containing: Title, one leaf (verso blank). Dedication and Persons of the Play, one leaf. Text B—O₄ (verso blank) in fours. It follows F in all but details of typography and spelling, in these matters it is more like F than F₁, e. g. *PROL.* 27, F *ord'naries*, F₁ *ordinaries*, Q *Ord'naries*. Where F uses large capitals in the names of persons in the scene, speakers, and those addressed, the Quarto uses italics, writing also all other proper nouns in italics. Capitals are used profusely in the names of the deity, in titles—Sir, Madame, &c., and in common nouns, as *Play PROL.* 14; *Custard PROL.* 16. Orthographical variations are such as *y* for *i*: *plaies* F, *playes* Q *PROL.* 1; *praise* F, *prays* Q *PROL.* 2; *braines* F, *braynes* Q *PROL.* 7. Interjection *Mary* F is sometimes written *marry* Q. Latinized form of *pretious*, *physitian*, &c., is generally altered (not in *physitian*, 4. 4. 58). *True-wit* is usually spelled *Tru-wit*. Abbreviations *M.* and *Mr.* are written out at length. *Fonson* is spelled *Fohnson*.

The Folio of 1640 is a reprint of F₁, as is clear from its failure to reprint the marginal notes of the second Prologue and 1. 1 found in F and Q, but omitted in F₁. It follows the latter in such readings as those just quoted above, and in others: as *parlees* for *preachings*, 2. 2. 35; the omission of *below* 1. 3. 48, of *for* 1. 4. 40, and *with* 2. 1. 45. This Second Folio is a careless piece of work, responsible for errors copied from it into many reprints after its time. Such are the making of *Mrs. Mavis, the La Haughties woman*; printing *particle* for *article*, 1. 1. 30; *speake* for *spend*, 1. 1. 36; *master* for *mistress*, 1. 4. 79; *are* for *and*, 2. 3. 122; *pitch* for *pith*, 3. 2. 45, &c. Spelling is modernized: *floud* and *bloud* F become *flood* and *blood*; *furder* F becomes *further*; conj. adv. *then* F than 1640; *pray thee* F *prythee* 1640; final *e* is taken from words like *seate*, *eate*, &c.; *windore* F is frequently *windowwe* 1640; *hether* and *thether* always spelled with an *i*; *and* meaning 'if' is written *an'* as 4. 1. 140. Sometimes 1640 makes minor improvements, as when it takes a stray hyphen from *common place-fellow* (a misprint common to Folio and Quarto) and reads *common-place fellow*, 2. 3. 57.

The Third Folio, 1692, copies all the errors of 1640, and adds others, as in the use of *quiet* for *quit*, 1. 1. 161; *diffERENCE* for *diffidence*, 4. 1. 69. Spelling is modernized: *do's* becomes *does*, *'hem* becomes *'em*, *and* meaning 'if' uniformly *an'*. Punctuation is much changed, especially in the insertion of colons for periods, and in printing clauses as independent sentences.

A duodecimo volume, with no general title-page, containing reprints of *Epicæne*, *Volpone*, *The Alchemist*, and Shadwell's *Timon of Athens*, is an interesting link between the folios and the modern texts. The British Museum Catalogue dates it provisionally 1680, but it belongs to a time nearer 1700. EPICOENE, | OR, THE | Silent Woman | A | COMEDY. | First acted in the Year 1609.

By the Children of | Her MAJESTY'S | Revels | . . . By Ben JOHNSON. | *Ut sis* . . . | LONDON : | Printed and sold by H. Hills in Black- | Fryars, near the Water-side | is manifestly a reprint from 1692. It reprints even such misspellings of the Third Folio as those in the Persons of the Play—*Amarous* for *Amorous*, *Eugene* for *Eugenie*. It follows 1692 in unique punctuation and readings. That it is later than 1692 is further evidenced by the form of three words: *Cadiz*, I. 4. 61, shows a tardy recognition of the Spanish dental *d*, pronounced by the Elizabethans as a liquid and written *l*—in this instance *Caliz* in all the old editions; *wind-fucker* is written by H *windsucker* (cf. note, I. 4. 77); *tyrannes* is first printed by H *tyrants*, 2. 2. 73.

The next edition deserving comment is Peter Whalley's of 1756. Though Whalley restores some original readings of the First Folio, as *scratch* for *search*, 4. 5. 24; *lock* for *look*, 4. 6. 39; *divertendo* for *divertendendo*, 5. 3. 73, he retains such readings of the later folios as *quiet* for *quit*, and makes 'corrections' which are unnecessary alterations of the text: *talk to* for *talk*, I. I. 64; *than to follow* for *to follow*, 2. 2. 32; *next if* for *next that, if*, 2. 2. 129, &c. Very carelessly copying 1717, he makes the first actors of the comedy *The King's Servants*. It may be noted that Whalley's system of punctuation is his own: he incloses all verse in quotation-marks, and rejects or retains Jonson's parentheses as he sees fit. In designating new scenes, he is the first editor to omit the word *Act* in all but the first scene of each act; he is the first to insert the name of the speaker who has the opening lines, and to run in Jonson's marginal notes either between the sentences of a speech or below in foot-notes. His spelling is more consistent than his predecessors', and reverts less often to old forms: *and* meaning 'if' is uniformly *an*', and 'hem with few exceptions 'em.

The most important modern edition of Jonson's works is that published in 1816 by the poet's aggressive apologist,

William Gifford. Possessing profounder knowledge in classical subjects, and more critical acumen in text values, his edition far surpasses Whalley's. He is the first editor of *Epicæne* to adhere to the F imprint of 1616, and to consider quarto readings. He corrects errors that are as old as F₁ itself, restoring the marginal notes of the second prologue and 1. 1, *preachings* for *parlees*, 2. 2. 35, &c. He corrects Whalley's error in substituting *The King's Servants* for *The Children of the Revels*, and various textual errors, but reprints others: *than to follow* for *to follow* 2. 2. 32; *have found one* for *have found* 2. 2. 38; *next* for *next that* F, 2. 2. 129; *a miracle* for *miracle* 2. 4. 98, &c. He is freer than Whalley in making emendations, altering arrangement, and modernizing his text without comment; he divides acts into scenes according to place instead of according to speaker, as was Jonson's custom, and follows Whalley in omitting the word *Act* before all but the first scene of each act, in printing the name of the first speaker of each scene, and in printing Jonson's marginal notes wherever they are most convenient. Moreover, he interpolates stage-directions and explanations of place and action. These changes have been deplored often enough by recent scholars, yet in their defense be it said that, though they stamp Gifford's publication as a popular rather than a truly critical edition, they make Jonson more intelligible to the general reader. The most valuable part of Gifford's work is his notes, which, in the case of *Epicæne's* classic sources, contain almost exhaustive information.

Gifford's alterations of the text may be exemplified by the following: he changes *Persons of the Play* to *Dramatis Personæ*, alters the order of names, adds titles, calls Clerimont's *Boy* 'Page,' &c. In modernizing the spelling and forms of words he writes the interjection *I 'ay*'; past tenses 'd F, *ed* G; o' F, *on*, *of* G; ha' F, *have* G; 'hem F, *them* or 'em G; i' F, *in* G; th' F, *the* G; do's F, *does* G; *pickt* F becomes *picked* G; *God be wi' you* G for *God b'*

w' you F, 1. 2. 67, 1. 2. 84, 2. 2. 140, 148, &c.; *venter* F is *venture* G passim; *hether* F, *hither* G; *pray thee* F, *priethee* G. It is impossible to treat exhaustively Gifford's changes, but his text is easily accessible in his two editions, or in those issued by Cunningham. The last of these, printed in 1875 with 'Introduction and Appendices', although the additions are what Dr. Herford calls 'perfunctory improvements', is at present the standard for Jonson's complete works.

In the Mermaid Series Dr. Nicholson was to have edited three volumes of the plays of Jonson, but his labor went no further than vols. 1 and 2 issued in 1893-4. Vol. 3, containing *Volpone*, *Epicæne*, and *The Alchemist*, published in 1895, contains reprints of Gifford. The text of *Epicæne* is particularly faulty, departing from Gifford's reading with *and* M for *are* G PROL. 9; with *mere potent* M, *more portent* G, 1. 2. 20; *only a fit* M, *only fit*, 2. 1. 14; *should* M, *shall* G, 3. 3. 101; *his* M, *the* G, 4. 5. 28, &c. The Mermaid text is independent in its method of capitalizing, spelling, and typography.

2. Stage-Adaptations.

In enumerating the various editions of *Epicæne*, mention was made of two adaptations for stage production in comparatively recent years. About the middle of the eighteenth century the Jacobean comedy lost its hold on the play-going public. An altered society judged its situations objectionable, its language coarse, and its Latin quotations pedantic and unintelligible. For a revival of the play in 1776 Colman set to work to remedy matters. He began by cutting out the old prologues and substituting one of his own, the quoting of which will reveal better than much comment the spirit and method of the revision:

PROLOGUE.

Written by GEORGE COLMAN.

Spoken by Mr. PALMER.

Happy the soaring bard who boldly woos,
And wins the favour of, the tragic muse!
He from the grave may call the mighty dead,
In buskins and blank verse the stage to tread;
On Pompeys and old Cæsars rise to fame,
And join the poet's to th' historian's name.
The comick wit, alas! whose eagle eyes
Pierce Nature thro', and mock the time's disguise,
Whose pencil living follies brings to view,
Survives those follies, and his portraits too;
Like star-gazers, deploras his luckless fate,
For last year's Almanacks are out of date.

'The Fox, the Alchemist, the Silent Woman,
Done by Ben Jonson, are out-done by no man.'

Thus sung in rough, but panegyrick, rhimes,
The wits and criticks of our author's times.
But now we bring him forth with dread and doubt,
And fear his *learned socks* are quite worn out.
The subtle Alchemist grows obsolete,
And Druggers' humour scarcely keeps him sweet.

Tonight, if you would feast your eyes and ears,
Go back in fancy near two hundred years;
A play of Ruffs and Farthingales review,
Old English fashions, such as then were new!
Drive not Tom Otter's *Bulls and Bears* away;
Worse *Bulls and Bears* disgrace the present day.
On fair Collegiates let no critick frown!
A Ladies' Club still holds its rank in town.
If modern Cooks, who nightly treat the pit,
Do not quite cloy and surfeit you with wit,
From the old kitchen please to pick a bit!
If once, with hearty stomachs to regale
On old Ben Jonson's fare, tho' somewhat stale,
A meal on Bobadil you deign'd to make,
Take *Epicæne* for his and Kately's sake!

Within the play Colman made many changes. Act 5. 2, in which Dauphine is interviewed by the collegiates, is cut out; the last scenes of this act are much abbreviated; and the tone of the *dénouement* is altered by mollifying Dauphine's last speech to his uncle, and cutting down

True-wit's final remarks. Single speeches are omitted: e. g. 3. 5. 40 ff. for their coarseness; 2. 3 because their interest is obsolete. Most of the oaths are omitted, while those remaining are altered to modern by-words or interjections. Archaic words and Jonsonian coinings lose their place: e. g. *Stoicitie*, 1. 1. 66; *a decameron of sport*, 1. 3 14; *wind-sucker*, 1. 4. 77, becomes *bellows-blower*. Local allusions are modernized: for *him o' the sadlers horse*, 4. 1. 25, Colman substitutes *St. George o' horseback at the door of an alehouse*. In short, Colman rehashed what was for the most part acceptable meat, and served a warmed-over meal. The Jacobean flavor is gone.

In the adaptation of the play made by Mrs. Richardson, and presented at Harvard in 1895, a different method is used for the most part. To be sure, cuts in Act 5 occur at almost the same points as in Colman's arrangement: the confession drawn from La-Foole and Daw is omitted, Dauphine's dialogue with the collegiates shortened, and the discussion concerning divorce in the third scene carried only as far as the impediment *publice honestas*, 5. 3. 158. Act 2. 6 is omitted. But as for archaisms, allusions, and colloquialisms, they are left as Jonson used them. While Colman makes every effort to give the play the contemporary tone and color of 'the town', here the audience is asked to make the concession, to change its usual point of view, and to enjoy the whole historically.

There can be no doubt as to the superiority of the latter method and its result. It rightly yields to the requirements of increased refinement in manners, while it preserves the integrity of the play.

3. *Translations*¹.

The earliest reference to a translation of *Epicæne* is by Richard Twiss in *Travels through Portugal and Spain* (London, 1775), Appendix, p. 457: 'In 1769, a Portuguese

¹ Cf. Gifford's note, Jonson's *Works* 3. 327.

translation, in three acts, in prose, was published, of Ben Jonson's *Epicæne*: it was acted at Lisbon, though miserably disfigured.' This I have not seen.

In 1800 Ludwig Tieck printed at Jena his *Epicæne, oder das stumme Mädchen* in his *Poetisches Journal*, Erster Jahrgang, zweites Stück, pp. 249-458. Tieck altered this version somewhat, and included it in his *Schriften* (Berlin, 1829) 12. 155-354 under the title *Epicæne, oder Das Stille Frauenzimmer*, Ein Lustspiel in fünf Akten von Ben Jonson. Uebersetzt 1800. The alterations in the reprint are of minor importance: the name of the comedy is slightly changed; *True-wit* is called in the *Journal*, *Treuwitz*, and in the *Schriften*, *Gutwitz*; some speeches translated in the first are omitted in the second, and some omitted in the first are left in the second. The *Schriften* reprint is freer and more felicitous in the rendering of English idioms than the first, but even then at times the exact meaning evades the translator, or the point of a jest is blunted. Compare 1. 1. 128: 'Well said, my Truewit,' 'Gut gesagt, mein Treuwitz,' 'Brav, Gutwitz'; 1. 1. 134: 'O Prodigie!' 'O verflucht!' 'O abscheulich!' 1. 1. 184: 'A good wag,' 'Ein herrlicher Narr,' 'Brav, Kind.' Tieck used Whalley's reading, 'When the rest were *quiet*' for *quit*, 1. 1. 161, and translates 'alle Übrigen feierten'. He translates 'ridiculous acts and monuments', 1. 2. 9, 'lächerlichen Dinge und Begebenheiten'.

Two volumes of plays were translated from Gifford's edition into French: *Ben Jonson, traduit par Ernest Lafond: précédée d'une notice sur la vie et les œuvres de Ben Jonson*. Paris, 1863. *Épicène ou La Femme Silencieuse*, T. 2. 183-370, is a faithful and spirited translation, in which but few examples of inadequate rendering may be found. *Commentaire* is a questionable translation of *comment* 5. 4. 55, and *race maudite* inexact for *mankind generation*, 5. 4. 22.

B. DATE AND STAGE-HISTORY.

The title-page of the Folio of 1616 informs the reader that *Epicæne* was 'Acted in the yeere 1609 by the Children of her Maiesties Revells.' However, since the folio dates are all reckoned old style, and since there is other testimony as to the season of the year in which the play appeared, we must list *Epicæne* as a production of 1610. From the reference in *PROL.* 24, we know that the comedy appeared at the Whitefriars Theatre; from the statement of the title-page, and the appended list of actors, we know that the company was the Queen's Revel boys. Now, it was on January 4, 160 $\frac{9}{10}$, that Whitefriars Theatre was leased by Philip Rossiter and several other men; very soon after, the boys' company was permanently established there. So *Epicæne* must have been presented some time subsequent to the leasing of the theatre, Jan. 4, and previous to the opening of the new year on March 25. There is no internal evidence pointing to January, February, or March as the month of its appearance. The various references to the recent plague are accounted for by the revival of 'the sickness' in September, 1609.

Epicæne, then, was written during the latter part of 1609, was presented at Whitefriars by the Children of her Majesty's Revels before March 25, 1610, and was entered for publication in the *Stationers' Registers*, Sept. 10, 1610, at least half a year after its first appearance on the stage.

The success of the play was early assured, the lightness of the comedy effecting an instant and enduring popularity. Beaumont has left a commendatory stanza¹. Some anonymous individual early formed the jingling rhyme which makes *Epicæne* one of the trio of Jonson's master-

¹ Cf. note, p. 129.

pieces, and which Swinburne designates as a 'foolish and famous couplet':

The Fox, the Alchemist, and Silent Woman,
Done by Ben Jonson, and outdone by no man.

Jonson told Drummond¹ a joke at the expense of his comedy, which Gifford with strange lack of humor refuses to credit: 'When his play of a Silent Woman was first acted, ther was found verses after on the stage against him, concluding that that play was well named the Silent Woman, ther never was one man to say *Plaudite* to it.'

When the theatres reopened after the Restoration *Epicæne* came back at once to the stage, and was immensely popular. It exactly suited an unpoetic generation, to whom a clever plot and busy wit appealed more than romantic story or character deeply conceived; a superficial generation, whose demand for external perfection was met by admirable technique, and whose taste for the classics was amply gratified in abundant quotation and reference; a generation whose ideal drama must possess

The unities of Action, Place, and Time,
The scene unbroken, and a mingled chime
Of Jonson's humour and Corneille's rhyme².

The actors interpreted it, doubtless, with all the gaiety that characterizes the reactionary period, and Jonson's fun fell upon listeners who laughed at the broadest jests, shrank from none of the coarseness, and felt no satiric sting in character-drawing or dialogue. Fortunately for those interested in the minutiae of its history, Pepys cared enough for *Epicæne* to go often to see it, and to record his impressions and those of others. He even makes a memorandum concerning the Dukes of York and Gloucester, June 6, 1660: 'The two Dukes do haunt the Park much, and they were at a play, Madame Epicene, the other day.' Jan. 7, 1661, Pepys saw Kinaston

¹ *Conv.*, vol. 9. 417 ff.

² Prologue to *The Maiden Queen*.

in the name part: 'Tom and I and my wife to the Theatre, and there saw "The Silent Woman." Among other things here, Kinaston the boy had the good turn to appear in three shapes; first, as a poor gentlewoman in ordinary clothes, to please Morose; then in fine clothes, as a gallant; and in them was clearly the prettiest woman in all the house; and lastly, as a man; and then likewise did appear the handsomest man in the house.'

Nearly all the great actors and some of the great actresses in the seventeenth and eighteenth centuries interpreted the rôles of *Epicæne*, Kynaston, Michael Mohun, Betterton, Colley Cibber, Mrs. Oldfield, Wilks, Macklin, and Mrs. Siddons. When it was given in 1664 at the Theatre Royal¹, the part of *Epicæne* was assigned to Mrs. Knap—the first time, as far as we are aware, but by no means the last, that the boy's rôle was taken by a woman. In this cast Kynaston played Dauphine, Cartwright Morose, Mohun True-wit, Wintershall Sir Amorous La-Foole. Pepys seems not to have enjoyed the performance. June 1, 1664: 'To the King's House, and saw "The Silent Woman," but methought not so well done or so good a play as I formerly thought it to be.' But he changes his tone when he sees it three years later. April 15, 1667: 'Carried my wife to see the new play I saw yesterday: but contrary to expectation, there I find "The Silent Woman."' On the 16th: 'I never was more taken with a play than I am with this "Silent Woman," as old as it is, and as often as I have seen it. There is more wit in it than goes to ten new plays.' The next year Pepys's praise grows more extravagant. Sept. 19, 1668: 'To the King's playhouse, and there saw "The Silent Woman"; the best comedy, I think, that ever was wrote; and sitting by Shadwell the poet, he was big with admiration of it.' Dryden was at this time writing unstinted praise of *Epicæne* in his prefatory essays.

¹ Adams, *Dict. of the Drama*.

The precedent set in giving *Epicœne* to an actress was followed Jan. 1707, when Ann Oldfield acted the part at the Haymarket. Betterton appeared as Morose, Wilks as True-wit, Booth as Sir Dauphine, Bullock as La-Foole, and Cibber as Daw. There is nothing noteworthy of other recorded appearances of the play in the following hundred years. Mrs. Thurmond appeared as *Epicœne* at Drury Lane, Oct. 1731; Mrs. Butler at the same theatre in Feb. 1738. At Covent Garden, Hannah Pritchard essayed the same part, Apr. 17, 1745, but her fame as Lady Haughty seems to have been more widespread.

Epicœne was a distinct failure in a carefully-prepared production by Colman and Garrick in 1776. Colman altered the comedy, as we have seen, to suit 'the town's' ideas of propriety, and Garrick managed the staging, assigning *Epicœne* to Mrs. Siddons, Morose to Bensley, La-Foole to King, Otter to Yates, and Daw to Parsons. On its failure, Garrick substituted Lamash for Mrs. Siddons; but matters did not improve. The comedy kindled no applause, drew no auditors, and had to be withdrawn. Critics reiterate the statement that Garrick's failure was due to the fact that a boy's rôle was interpreted by a woman. Certainly it was an artistic blemish, but *Epicœne* had been successfully interpreted by women since 1664. Besides, Lamash's inability to correct the fault, and the subsequent history of the comedy, point at a deeper-seated reason than the assignment of rôles. What delighted the hearts of Charles II's contemporaries found little favor in the sight of George III's. How could a generation of fastidious men and women, a generation of sentimentalists without keen sense of humor, find 'profit and delight' in Lady Haughty and her train, and in the 'noisy enormity' of Mrs. Otter and her humorous 'subject'? Two inimitable comic characters of this epoch, with unwitting Pharisaism, express the contemporary opinion when one confounds 'anything that's low', and

the other agrees that 'the genteel thing is the genteel thing any time'¹.

So, greeted with cold disapproval at her reappearance in Covent Garden, Apr. 26, 1784, *Epicœne* quitted the stage, and was not seen for over a century.

Coleridge left his opinion that 'this is to my feelings the most entertaining of old Ben's comedies, and, more than any other, would admit of being brought out anew, if under the management of a judicious and stage-understanding playwright; and an actor who had studied *Morose* might make his fortune'². But neither stage-manager nor actor has arisen to claim the fortune Coleridge promises, and to prove the critic's judgment a correct one. In 1895, on Feb. 7, an enterprising class at the American Academy of Dramatic Arts produced the play as adapted for them by Mrs. Richardson. It was reproduced at Harvard College a month later, when faculty and students co-operated to make it a memorable dramatic performance³. The Sanders Theatre at Cambridge, Mass., was transformed into an Elizabethan playhouse, modeled on Joseph Dewitt's drawing of the Swan Theatre, 1596, and in accordance with the orders of Philip Henslowe in building the Fortune in 1600. The parts were all acted by men. A typical Elizabethan audience impersonated by students, together with appreciative, vigorous acting of the comedy, in the fitting environment of the Elizabethan stage, made this last recorded appearance of *Epicœne* an artistic success of the highest order.

¹ Goldsmith, *She Stoops to Conquer*, I. 2.

² Coleridge, *Notes on Ben Jonson* (Bohn), p. 533.

³ G. P. Baker, *Revival of Epicœne at Harvard College*, *Harv. Grad. Mag.* 3: 493.

C. LITERARY RELATIONSHIPS.

Of all Jonson's comedies there is none, except it be *Bartholomew Fair*, in which the reader breathes an atmosphere so familiarly English as in *Epicæne*. Yet an examination of the play shows it to be largely foreign in its elements, a closely-woven tissue of un-English allusions. In writing it Jonson made use of Libanius and Ovid, as frankly as he used Tacitus and Suetonius when writing *Sejanus*; but in each case he used the material differently. In the first he modified and modernized narrative and expository material into a realistic English comedy; in the second he chose an historical event, set it forth in causal relations, deepened the individuality of the characters, and brought their actions within the limits of a classic Roman tragedy. His comprehension of the spirit of a past age is complete. His power to adapt the product of that age to the spirit of his own time is masterly. Only profound scholarship could produce such works of art, the scholarship of a man who 'held the prose writers and poets of antiquity in solution in his spacious memory. He did not need to dovetail or weld his borrowings with one another, but rather, having fused them in his own mind, poured them plastically forth into the mould of thought¹.'

The borrowings thus fused in *Epicæne* are from a dozen sources, chiefly classical; but they may be grouped under four heads, according to the use to which they are put. First, there are the sources of plot or situation; secondly, those of character; thirdly, those of ideas or arguments incorporated into the dialogue; and fourthly, there is the song in the first scene, translated from an imitator of Catullus. To the plot, an oration of Libanius, the *Casina* of Plautus, and Shakespeare's *Twelfth Night* make the

¹ Symonds, *Ben Jonson*, p. 52. Cf. Lowell, *Fable for Critics*.

most important contributions. Of the characters, Morose is taken bodily from Libanius, and Cutbeard and the 'ladies-collegiates' are suggested by the same source. Into the dialogue is introduced almost a whole satire of Juvenal, much of Ovid's *Ars Amatoria*, speeches from Libanius, and sentences from Virgil, Terence, Cicero, and other classic writers.

1. Sources of the Plot.

*Libanius*¹. For the central plot of *Epicæne*, in which a nervous misanthrope marries a woman reputed to be abnormally quiet-tongued, and discovers her to be a ter-magant, Jonson is indebted to the rhetorician Libanius, the publication of whose exercises, letters, and orations is frequent from early in the sixteenth century. Just before *Epicæne* was written, a folio edition of Libanius came out at Paris, with a Latin translation printed in columns parallel with the original Greek text². We mention this book because it was in all probability the edition used by Jonson, as a Latin version is most distinctly reflected in the language of the play, and in the name of the central character. Jonson calls his hero Morose (Lat. *Morosus*) instead of the Greek Δύσκολος.

DECLAMATIO SEXTA, pp. 300-14, *Morosus qui uxorem loquacem duxerat, seipsum accusat*, is a speech supposed to be made by Morose before the city fathers. The speaker describes himself as a man of quiet habits and a hater of noise, whose life, once so calm and happy, is now utterly wrecked. He has come before the judges to tell his story, and gain permission to drink hemlock and die. The cause of his misery is a woman, his wife. A matchmaking

¹ Born at Antioch, 314 A.D. Taught at Constantinople till expelled, 346. Died at Antioch, 391 A.D.

² ΛΙΒΑΝΙΟΥ | ΣΟΦΙΣΤΟΥ ΠΡΟ-|ΓΥΜΝΑΣΜΑΤΑ ΚΑΙ ΜΕΛΕΤΑΙ | LIBANII
SOPHISTÆ | PRAELVDIA ORATORIA LXXII. | DECLAMATIONES
XLV. ET | DISSERTATIONES MORALES. | FEDERICVS MORELLVS
REGIVS INTERPRES | PARISIIS. M. DC VI.

friend had recently persuaded him to marry, and he had taken to wife a woman of noble birth, highly recommended for her power to be silent. Contrary to representation, she has proved to be an insufferable talker. Her friends invaded his house in a noisy crowd immediately after the ceremony. Worse than all, she had questioned him so unceasingly at night that he could get no sleep. When he tried to thunder down her noise by repeating a line of ancient poesy, 'Est foeminis ornatui silentium', his wife asked him who was the poet, the poet's father, his race, his education, and other unnecessary questions. Already he has resorted to the defrauding matchmaker, but received no comfort. Sick at heart, he now desires to die, wishing no one to weep for him after the poison has done its work. He only prays that the wife may live long on earth in order that he may find an interim of peace in the under-world :

O dii deaque omnes, si quis defunctis sermonis usus est, date huic mulier! ut ad summam senectutem perveniat, quo maiore fruar apud Ditem quiete.

In making use of this narrative in monologue, Jonson has chosen certain elements of the plot and added to them. He selects Morose's wedding-morning as the time of the drama's action ; he gives as a reason for Morose's hasty marriage his anger toward the nephew Dauphine ; he substitutes for the Greek matchmaker the English barber, Cutbeard, to whom Morose entrusts the choosing of a wife ; he develops the suggestion of the boisterous wedding-guests into the subplot, whose characters are the crowd of 'ladies-collegiates' and courtiers, with their 'minions and followers'; he releases the unhappy bridegroom, not by poison, but by changing Epicœne into a boy just before the fall of the curtain. Comic as is the plot of the Greek story, it grows marvelously in the imagination of the dramatist, and develops unforeseen possibilities and complexities. In many details of incident and language, as well as in plot, likenesses may be pointed out between the oration and

the comedy, and without exception Jonson cleverly adapts his material to modern conditions.

Jonson's debt to Libanius was first recorded by Theobald. Gifford worked along the line of the suggestion, quoting passages in his notes from the Greek text. I have chosen, for obvious reasons, to use the Latin text in setting forth here the principal similarities. The examples will be cited in the order of their occurrence in the old Libanius story.

Very early in his speech to the judges Morose explains what his father's instructions had been in regard to a quiet life (p. 301):

Atenim pater meus, Senatores, hortabatur me, ut mentem semper colligerem et cōtinerem, neve sinerem eam diffluere; ut perspicerem ea quae ad vitam degendam necessaria essent, quaeque non; atque illa quidem amplecterer, ab aliis vero abstinere; ut denique quietem colerem, turbas fugerem. Quae etiamnum, viri Consules, facere non desino: neque conciones frequenter adeo, non eò quod ea quae Reip. conducunt negligam; sed ob clamores oratorum; qui tacere nequeunt.

So the English Morose explains to his legal advisers, in Act 5, the reason he seeks a divorce: 'My father, in my education, was wont to advise mee, that I should alwayes collect and contayne my mind, not suffering it to flow loosely,' &c. (5. 3. 48 ff.).

Pursuing his argument, the Greek Morose states why he so infrequently associates with those of the legal profession:

Nec forum valde frequēto, propter istaec multa litium nomina, delatio, accusatio, abductio, actio, prescriptio. Quae illi etiam quib. negotiū nullum est, libenter in ore habēt.

This Jonson adapts delightfully in a speech, Act 4. 7. 14, where Morose complains of the noise in the court: 'Such speaking, and counter-speaking, with their seuerall voyces of citations, appellations, allegations, certificates, attachments, intergatories, references, conuictions, and afflictions.'

In the original the afflicted man enumerates to the listening 'senatores' certain varieties of noise that are particularly distasteful to him, repeating what he had said

to the base friend who persuaded him to matrimony (p. 302):

Tantum vero dic mihi, quali haec virgo lingua sit. nosti enim, amice, mores meos, quod nec stertentē hominem ferre possim, nec singultientem, neque excreantē, neque tussi laborantem. quin plagas accipere multo mallē, quam istaec tolerare. Garrulū autem ne in somnis quidem paterer. quod si mé degere cum tali coniuge oporteret, qui putas me vivere posse?

So in 4. 4. 139 ff. the exasperated bridegroom is assured by the weeping bride's friends that she both snores and talks in her sleep. The torture of coughing he is made to endure, not by hearsay, but at first hand, 3. 4. 14 ff., where the minister who performs the wedding-ceremony suffers with a cold.

When, in 5. 3. 25, the English Morose refuses to salute his counsel, exclaiming: 'I wonder, how these common formes, as *god saue you*, and *you are well-come*, are come to be a habit of our liues! or, *I am glad to see you!* when I cannot see what the profit can bee of these wordes . . .,' he is following closely his Greek prototype (p. 302):

Quinetiam cōmunis illa salutandi formula foro exulare deberet, quae nescio unde in vitae consuetudinem venerit, gaudere et saluere. neque enim per Deos video quae sit horum verborū utilitas; quando quidem non praeclearius cū illo agitur, cui res sunt molestae et tristes, quod eam salutacionem andiat.

One of the most distinctively English pictures in *Epicæne* is that of the London streets in the first scene of the play, where True-wit and Clerimont enumerate the familiar outdoor occupations and pastimes which Morose refuses to have carried on in or around his house. No coach or cart will he allow in his street, no coster shouting his wares, no brasier tinkering with pots, no bear-ward advertising the sports of the Garden, 1. 1. 150 ff. Some of these are named as the destroyers of the peace of Libanius' Morose:

Porò illorum officinas imprimis fugio, quae incudem, malleos et strepitus habent: ut puta monetariorum, aerariorū fabrorum, aliorumque eiusmodi. Eas autem artes amplector, quae silentio fiunt.

'Shee has brought a wealthy dowrie in her silence, Cvtberd,' the English Morose confides to his barber, congratulating

himself on his good fortune, 2. 5. 90, and echoing the old folio (p. 303):

Quidni verò paruissem, cum de silentio, dote mirifica, verba fieri audissem?

The behavior of the wedding-guests, which is described as anything but orderly and sedate in the comedy, 4. 1. 2, is suggested (p. 303):

Neque enim illa fuerant tolerabilia, plausus multus, risus vehemēs, saltatio indecora, hymenaeus mente carēs: omnia undequaque, quando Furiam illam duxi, confluxerunt, more torrentū, qui corruentes in se invicem ingentes edunt strepitus.

Still on the same page the Greek Morose tells what anguish was his when the unwelcome wedding-guests were introduced to him with details of name, birth, parentage, &c.:

Nā cum ancillas ad se venire iussisset, discere nomē cuiusque, parētumque; ipsarū et natorum, voluit coram me, et quot quaeque liberos habuisset, et quot obiisset.

So Jonson's Morose, 3. 6. 13, hears Jack Daw announce name after name of the unexpected and uninvited guests, and finally appeals to True-wit with, 'What nomenclator is this?'

When Morose is driven to the verge of madness by the unnecessary queries of Epicœne, 4. 4. 35, he appeals to True-wit: 'O horrible, monstrous, impertinancies! would not one of these haue seru'd?' And True-wit replies: 'Yes, sir, but these are but notes of female kindnesse, sir: certaine tokens that shee has a voice, sir'—taking his cue from the Greek matchmaker who had answered the complaints of the original Morose thus:

Certe, inquit illa, amicitiae signū istud est, et simul est iudiciū vocis. tu vero nimis rusticus es: atqui nō sic oportuit affectum esse.

In this Sc. 4. 4 True-wit promises to quiet the bride, but Morose dissuades him, saying, 4. 4. 77: 'Labour not to stop her. Shee is like a conduit-pipe, that will gush out with more force, when she opens againe.' The corresponding words of the Greek Morose are: 'Flumina prius certe starent quam istius os' (p. 306). In changing the general word 'river' for the English concrete concept of 'conduit', Jonson

gives his hearers a local London picture. In this same scene of the comedy *Morose*, inspired with an idea which may silence his irrepressible bride, 4. 4. 136, suggests: 'I should doe well inough, if you could sleepe. Haue I no friend that will make her drunke? or giue her a little ladanum? or opium?' Compare Libanius, p. 308:

At si ebria foret, dormiret; quod si dormiret, fortasse taceret. Istaec omnia incommoda minora sunt eo quod praesens est: omnia sunt leviora loquacitate.

There is little more than a hint in Libanius, p. 307, of the highly comic scene in which the bridegroom found himself overwhelmed with the flood of wedding-guests:

Garrulitate undique obrutus sum. Ut mare navigium, sic me fluctus muliebris immersit et absorbit.

Scene 3. 6 evolved from it, is one of the liveliest in the play.

A last illustration of parallel passages is the speech of *Morose*, 5. 4. 157, in which, despairing of any escape from noise except by death, he implores to be granted 'the pleasure of dying in silence, nephew!' Words like these the Greek *Morose* addressed to his judges:

Hæc mihi gratiã Senatores, concedite, dånate me quam primum perfecta quiete: efficit ut numerũ beatorum, fato functorũ, sensuq; cassorũ augeam . . . verum unũ hoc etiam accedat velim, ut qui cicutam mihi porriget, silentium servet (pp. 312, 313).

It seems very likely that the sixth declamation of Libanius appealed to Jonson's sense of the comic before he began to write *Epicæne*. In *Volpone*, the comedy immediately preceding it, there is a scene which is reminiscent of the sophist's story. In Act 3, Sc. 2, Lady Politick Would-be torments *Volpone*, much as *Epicæne* torments *Morose*, with a tongue that will not be silenced. On p. 234, *Volpone* says:

The poet

As old in time as Plato, and as knowing,
Says, that your highest female grace is silence.

This was suggested doubtless from the Greek *Morose*'s argument (p. 310), 'Est foeminis ornatui silentium'¹.

¹ Cf. *infra*, p. xxix.

Plautus. Plautus has given one important contribution to the plot of *Epicæne*, the bringing about of the *dénouement* by revealing the sex of the supposed bride. Dauphine extracts from his despairing uncle money and a deed of gift, in exchange for a promise to annul the elder's marriage. He does so by proving the bride to be a boy in disguise. As Köppel, Rapp, and Reinhardstöttner¹ point out, this sort of mock wedding, followed by a ludicrous undisguising, is found in the *Casina* of Plautus. In the Latin comedy the enamoured old Stalino is fooled by his wife Cleostrata and her accomplice into believing the young Chalinus is the maiden Casina. The supposed maiden is wedded to Olympio, the bailiff. When Stalino and the quondam husband go to meet her at the house of Alcesimus, they find Chalinus in the garments of Casina, are both beaten by him, and made the butts of boisterous laughter.

Upton pointed out three other places in *Epicæne*, one in which the language, the others in which the language and action, may be traced to Plautus. The first is unimportant, and occurs 2. 4. 153, where True-wit says of Daw: 'No mushrome was euer so fresh. A fellow so vtterly nothing, as he knowes not what he would be.' The lines are related to Plautus, *Bacch.* 4. 7. 23 'Nec sentit; tanti'st, quanti est fungus putidus'¹. The second reference is 2. 5. 88; when Cutbeard would moderate the excessive joy expressed by Morose at the discovery of a woman who knew how to be silent, the latter refuses to listen, cutting him off with—'I know what thou woulst say, shee's poore, and her friends deceased; shee has brought a wealthy dowrie in her silence, Cutberd; and in respect of her pouerty, Cutberd, I shall haue her more louing, and obedient, Cutberd.' We have already noticed that the dowry of silence is mentioned by

¹ Emil Köppel, *Quellen-Studien* . . . Leipzig, 1895; T. Macci Plauti *Casina*, Rec. Fr. Schoell, Leipzig, 1890; M. Rapp, *Studien über das englische Theater*, p. 228; Reinhardstöttner, *Plautus*, p. 390.

² Cf. note, 2. 4. 153.

Libanius (*supra*, p. xxxii), who, perhaps, as well as Jonson, had read the same sentiment in the *Aulularia* of Plautus, 2. 1. 50. Here, as does Cutbeard, Eunomia shakes her head, or endeavours to speak, and Megadorus, anxious to persuade her to his way of thinking, argues :

Eius cupio filiam
Virginem mihi desponderi—Verba ne facias, soror :
Scio quid dictura es, hanc esse pauperem. Haec pauper placet.

The third allusion to Plautus is 4. 4. 55, in the description Epicæne gives of the pretended madness of her husband. 'How his eyes sparkle! He lookes greene about the temples! Doe you see what blue spots he has?' Cf. Plautus, *Menaechmi* 5. 2. 76 :

MUL. Viden' tu illi oculos virere? ut viridis exoritur color
Ex temporibus atque fronte, ut oculi scintillant, vide!

Shakespeare. The third source of Jonson's plot, and the only incident traceable to an English source, is the gulling of Daw and La-Foole by True-wit in Act 4. 5. Steevens was the first to compare this scene with *Twelfth Night* 3. 4, and to declare Shakespeare the borrower. Gifford said of the matter¹: 'There can be no doubt but that the attempt of sir Toby and Fabian to bring on a quarrel between Aguecheek and Viola, is imitated from this scene.' That it was Jonson who was the borrower the dates of the plays easily prove.

The date of *Twelfth Night* was long conjectural, and assigned to every year from 1599 to 1614. It was finally settled by the discovery in the British Museum in 1828 of a little manuscript, the diary of John Manningham², a student of the Middle Temple. There are entries in the diary from 1601 to 1603. On Feb. 2, 160 $\frac{1}{2}$, Manningham writes :

At our feast we had a play called *Twelfth Night or what you will*, much like the comedy of errors, or *Menechmis* in Plautus, but most like and neere to that Italian called Inganni. A good practise in it to make the steward believe his lady widdowe was in love with him, by counterfaying

¹ Jonson's *Works* 3. 436.

² Camden Society Reprints.

a letter, as from his lady, in general termes telling him what shee liked best in him, and prescribing his gestures, inscribing his appaaraile etc. and then when he came to practise, making believe they took him to be mad.

Epicæne, then, is almost a decade later than *Twelfth Night*.

In comparing Jonson's scene and the one from which it is imitated, it is evident at the outset that the former differs from the latter as an incident in a London comedy of manners and intrigue would differ from that in a comedy of romance. What is an intrinsic part of the plot in *Twelfth Night* becomes almost episodic in *Epicæne*, with a different motive for its introduction. Sir Toby, by any means he can devise, is keeping Sir Andrew Aguecheek at his niece Olivia's house, ostensibly to court the scornful countess, but really to strip Sir Andrew of his possessions. He explains, to Fabian, 'I have been to him, lad, some two thousand strong or so' (3. 2. 53). The idea that the disconsolate Sir Andrew should send a challenge to his rival, the disguised Viola, pops into Sir Toby's head as another means to extract something more from the gull, for he knows 'oxen and wainropes cannot hale them together' (3. 2. 63). So when Andrew promises to give him his horse if he call off the fight, he promptly sets about to do it. In *Epicæne* the motive is punishment of two fellows who have slandered Dauphine 'before the ladies'. Without the formality of a challenge each is made to believe that the other is ready to annihilate him for some injury. In great fear each petitions for a mediator, and unwittingly picks out the main conspirator; each is then punished by the wronged Dauphine, who disguises himself as Daw when he tweaks the nose of Amorous, and disguises himself as Amorous when he chastises Daw. As a result the humor in the two situations is unlike. Sir Toby, the cozener, is himself something of a victim, for the audience, but not the old renegade, see that the countess's frightened page is a woman. In

Epicæne True-wit takes into his conspiracy not only Dauphine, but Clerimont, the spectators, and finally the stage audience of 'collegiates', and makes his day's mirth 'a jest to posterity'. The humor is far more genial which makes Sir Toby less of a victimizer than he believes himself to be, and justly divides the laughter between him and his cowardly victims. The same genial humor awakens a sympathy for Viola, in her unwilling participation in a fight into which she is undeservedly drawn, a sympathy not felt at the belaboring of Daw and the nose-tweaking of La-Foole.

The similarity between the scenes consists primarily in the setting on of two cowards to fight, but secondarily in details of description and expression. The note of surprise which Sir Toby strikes as he advises Viola to beware of her enemy, when she has never dreamed of the existence of one, True-wit admirably echoes in announcing to La-Foole Daw's mortal defiance. In *Twelfth Night* 3. 4. 238 ff., the challenge is thus delivered :

SIR TO. Gentleman, God save thee.

VIO. And you, sir.

SIR TO. That defence thou hast, betake thee to't: of what nature the wrongs are thou hast done him, I know not; but thy interceptor, full of despite, bloody as the hunter, attends thee at the orchard-end: dismount thy tuck, be yare in thy preparation, for thy assailant is quick, skilful and deadly.

VIO. You mistake, sir; I am sure no man hath any quarrel to me: my remembrance is very free and clear from any image of offence done to any man.

SIR TO. You'll find it otherwise, I assure you: therefore, if you hold your life at any price, betake you to your guard; for your opposite hath in him what youth, strength, skill, and wrath can furnish man withal.

VIO. I pray you, sir, what is he?

SIR TO. He is knight, dubbed with unhatched rapier and on carpet consideration; but he is a devil in private brawl: souls and bodies hath he divorced three; and his incensement at this moment is so implacable, that satisfaction can be none but by pangs of death and sepulchre. Hob, nob, is his word; give't or take't.

VIO. I will return again into the house and desire some conduct of the lady. I am no fighter . . .

SIR TO. Sir, no; his indignation derives itself out of a very competent injury: therefore get you on and give him his desire . . .

VIO. This is as uncivil as strange. I beseech you, do me this courteous office, as to know of the knight what my offence to him is: it is something of my negligence, nothing of my purpose.

At this point Sir Toby departs, pretending that he will, if possible, appease Sir Andrew, and leaves the frightened Viola in the care of Fabian. With Sir Toby's encounter compare that of True-wit and La-Foole, which begins, 4. 5. 155, thus:

TRV. Enter here, if you loue your life.

LA-F. Why! why!

TRV. Question till your throat bee cut, doe: dally till the enraged soule find you.

LA-F. Who's that?

TRV. DAW it is; will you in?

LA-F. I, I, I'll in: what's the matter?

TRV. Nay, if hee had beene coole inough to tell vs that, there had beene some hope to attone you, but he seemes so implacably enrag'd.

LA-F. 'Slight, let him rage. I'll hide my selfe.

TRV. Doe, good sir. But what haue you done to him within, that should prouoke him thus? you haue broke some iest vpon him, afore the ladies——

LA-F. Not I, neuer in my life, broke iest vpon any man . . .

TRV. . . . but hee walkes the round vp and downe, through euery roome o' the house, with a towell in his hand, crying, where's LA-FOOLE? who saw LA-FOOLE?

To Sir Toby's description of Sir Andrew above there are some likenesses in True-wit's description of La-Foole to Daw, 4. 5. 76 ff., where he maintains 'Bloud he thirsts for, and bloud he will haue: and where-about on you he will haue it, who knows, but himself?' This resembles Sir Toby's assurance of the necessity of 'the pang of death and sepulchre'.

There is a reminiscence of Viola's suggestion that she return to the house for protection in La-Foole's proposal, 4. 5. 184:

I'll stay here, till his anger be blowne ouer . . . Or, I'll away into the country presently . . . Sir, I'll giue him any satisfaction. I dare giue any termes.

Turning back to the scene in *Twelfth Night*, we find

that on Sir Toby's departure to seek out Sir Andrew, Viola asks Fabian :

I beseech you, what manner of man is he ?

FAB. Nothing of that wonderful promise to read him by his form, as you are like to find him in the proof of his valour. He is, indeed, sir, the most skilful, bloody and fatal opposite that you could possibly have found in any part of Illyria. Will you walk toward him ? I will make your peace with him if I can.

VIO. I shall be much bound to you for't: I am one that had rather go with sir priest than sir knight: I care not who knows so much of my mettle.

Viola's frankness about her cowardice is a trait which both Daw and La-Foole possess. Her anxiety to have a mediator not only in Sir Toby, but in Fabian, is also found in Jonson's gulls.

In the *Twelfth Night* scene, on the entrance of Sir Toby and the unwilling challenger of the fight, the former terrifies Sir Andrew with :

Why, man, he's a very devil; I have not seen such a firago. I had a pass with him, rapier, scabbard and all, and he gives me the stuck-in with such a mortal motion, that it is inevitable; and on the answer, he pays you as surely as your feet hit the ground they step on. They say he has been fencer to the Sophy.

With this picture of Viola as an invincible wielder of the rapier, we may compare the portrait of La-Foole, 4. 5. 107 :

Hee has got some-bodies old two-hand-sword, to mow you off at the knees. And that sword hath spawn'd such a dagger! . . . There was neuer fencer challeng'd at so many seuerall foiles.

After Sir Toby's description of Viola given above, Sir Andrew's courage all oozes away :

Pox on't, I'll not meddle with him.

SIR TO. Ay, but he will not now be pacified: Fabian can scarce hold him yonder.

SIR AND. Plague on't, an I thought he had been valiant, and so cunning in fence, I'd have seen him damned ere I'd have challenged him. Let him let the matter slip, and I'll give him my horse, grey Capulet.

SIR TO. I'll make the motion: stand here, make a good show on't: this shall end without the perdition of souls. (*Aside.*) Marry, I'll ride your horse as well as I ride you.

Re-enter FABIAN and VIOLA.

(*To Fabian.*) I have his horse to take up the quarrel: I have persuaded him the youth's a devil.

FAB. He is as horribly conceited of him; and pants and looks pale, as if a bear were at his heels.

SIR TO. (*To Vio.*) There's no remedy, sir; he will fight with you for 's oath sake: marry, he hath better bethought him of his quarrel, and he finds that now scarce to be worth talking of: therefore draw, for the supportance of his vow; he protests he will not hurt you.

VIO. (*Aside.*) Pray God defend me! A little thing would make me tell them how much I lack of a man.

FAB. Give ground, if you see him furions.

SIR TO. Come, Sir Andrew, there's no remedy; the gentleman will for his honour's sake, have one bout with you; he cannot by the duello avoid it: but he has promised me, as he is a gentleman and a soldier, he will not hurt you. Come on; to't.

SIR AND. Pray God, he keep his oath.

The impending strife is broken off by the entrance of Antonio.

The outcome of the incident in *Epicæne* is not a final facing of the two cowards as in *Twelfth Night*, but a summary punishment, as we have said. Of the characters, the arch-plotter True-wit takes the place of Sir Toby; Clerimont and Dauphine jointly do the work of Fabian, although Dauphine takes a more important place as inflicter of punishment; the action of Daw and La-Foole is modeled on that of Viola and Sir Andrew, but the characters are in no sense imitated from them; the part of audience given to the 'collegiates' by Jonson has no counterpart in the earlier play. The increase in the number of characters, the lengthening of descriptions, and the introduction of new comic incidents makes Jonson's scene longer, more grotesque, and more complex than its original. All in all, though the laughter which greets the discomfiture of Daw and La-Foole is unmitigatedly derisive, the episode is perhaps the most innocently and enduringly funny in the comedy.

We cannot close the discussion of plot-sources without calling attention to one feature which has no exact precedent. I refer to the charge of infidelity against the bride being disproved by revealing the sex of the accused. The masquerading of women as men is very common in the drama of Shakespeare's contemporaries. Proof of innocence

by revealing that one of the accused parties is a woman disguised as a man, is as old as the legend of St. Eugenia, who disguised herself as a monk in Egypt, and was martyred under Valerian about 229 A.D. The same sort of proof occurs in Beaumont and Fletcher's *Philaster*, where the accusation against Aresthusa, involving the page Bellario, is nullified by proving the page to be Dion's daughter.

The masquerading of men as women is not a common dramatic device, though Falstaff dons a woman's gown in the *Merry Wives of Windsor* 4. 2. That it is a classic situation is already pointed out in the case of Chalinus in *Casina*. Both these are instances of farcical treatment. I find, however, no case in which innocency is established by undisguising a man who is masquerading as a woman.

This part of the plot is not of vital importance to the movement, for the accusation made in Act 5. 1 and disproved in Sc. 5. 4 is introduced to add one more affliction to Morose, and to disgrace the knights another time, not to rouse sympathy for Epicœne as the distressed heroine.

2. Sources of the Dialogue.

It is significant of Jonson's point of view and purpose in *Epicœne* to find the two principal sources of the dialogue the *Ars Amatoria* of Ovid and the *Sixth Satire* of Juvenal. As weapons to strike at the characteristic follies of Jacobean women in general, and at certain organizations of London women in particular, Jonson chose the expository Latin treatise which reduces love and love-making to an art, and the Latin satiric poem which is the bitterest invective ever written against womankind. Whenever Jonson uses this material, and with whatever comic effect, its satiric interest cleaves to it.

A strange metamorphosis Ovid's *Ars Amatoria* undergoes to become a vehicle for satire—a use unprecedented in its long history! Ovid had divided with Virgil the veneration of the Middle Ages and Jonson's own late Renaissance

period. He had been, and still was, imitated in Latin verse, and translated into all tongues. In the *Ars Amatoria* Jonson found ready to his hand information and opinions concerning women, expressed with cleverness by a poet who knew whereof he spoke. In the use the English dramatist makes of the poetic dissertation, he shows up in a ridiculous light the anomalous production which the world had for centuries accepted as a high type of literature.

Translations of the *Ars Amatoria* begin at an early date. Edward Lhuys describes what is probably the earliest translation in England, a Saxon MS. of the tenth century, in the Bodleian, which contains a translation of the first book, with a Latin gloss¹.

In the twelfth century we find Chrétien de Troyes with his courtly grace putting into Old French this Latin poem. In the thirteenth century Dante in his earlier works quotes often from Ovid, and in *Inferno* 4. 90 ranks him with Homer, Horace, and Lucan in Limbo. In the fourteenth Petrarch pronounces the *Ars Amatoria* the model of a didactic poem on the passion of love reduced to a system; Gower blends the 'Art of Love' with his breviary in *Confessio Amantis*; Chaucer imitates him in the *Hous of Fame*; and Berchorius, 'constituted grammatical preceptor to the novices of the Benedictine Congregation or Monastery at Clugni in the year 1340,' draws up a 'Notice of the Prosody, and a commentary of Ovid'². In the fifteenth Gawain Douglas translates the *Ars Amatoria* into Scottish meter, a version which is now lost. In the sixteenth and seventeenth Ovid reached the high-water mark of his popularity in Europe, his translators grow legion, and his influence on poets is everywhere apparent.

In France Clement Marot was his best translator. In England Tottel's *Miscellany* printed the first of Ovid done

¹ *Archæologia Britannica*, p. 226. Oxford, 1709.

² Warton, *History of Eng. Poet.* I. 300.

into English verse; George Tuberville did the *Epistles* in 1567; Thomas Churchyard the first three books of *Tristia* in 1580; Arthur Golding the first four books of the *Metamorphoses* in 1565, and the fifteen in 1575; Sandys translated them again in 1626. The *Ibys* had been put into English by Thomas Underdowne in 1569, and the *Fasti* before 1570. It was in 1596 that Christopher Marlowe translated the *Amores* or *Elegies*, which were ordered to be burnt by the Archbishop of Canterbury in 1599, and in this latter year a translation of the *Remedy of Love* by T. L. appeared. A century later Congreve and Dryden were both to 'English' the *Ars Amatoria*.

Ovid's influence was paramount in Jonson's own day. Francis Meres said of Shakespeare, 'The sweet witty soul of Ovid lives in mellifluous and honey-tongued Shakespeare¹'; and we do find the Latin poet's influence in both the subject and treatment of the early poems. It is felt in the classic mythology of his dramas also, while ideas from the *Ars Amatoria* are found in the dialogue on women by Speed and Launce in the *Two Gentlemen of Verona* 3. 2. 320 ff. There is further information to be found on this dramatist's relation to the Latin elegies in an article in *Fraser's Magazine*, by Professor Baynes, 1879-80, 'What Shakespeare learned at School,' in R. K. Root's *Classical Mythology in Shakespeare*, and in J. C. Collins's *Studies in Shakespeare*.

Jonson himself makes Ovid the hero, if he may be so called, in the *Poetaster*, and in the *Alchemist* has Mammon promise Dol that he will make love out of Ovid—which is exactly what True-wit attempts to teach Dauphine to do in *Epicæne*. At this place we might point to a character somewhat resembling True-wit, Amoretto in the *Pilgrimage to Parnassus*, who is a pupil of Ovid in the field which is suggested by his name.

¹ *Palladis Tamia*, Arber's *Garner* 2. 97.

Of Ovid's influence in minor English verse, some lines of Tom Nash, quoted by Mr. Sidney Lee, are suggestive¹:

Thus hath my penne presum'd to please my friend.
 Oh mightst thou lykewise please Apollo's eye.
 No, Honor brookes no such impietie,
 Yet Ovid's wanton muse did not offend.
 He is the fountain whence my streames do flow.

Mr. Barrett Wendell concludes a discussion of Ovid's influence in the time of which we are writing in these words²:

At first it would seem as if the great popularity of Ovid were due half to his erotic license, and half to the fact that he wrote easy Latin. On further consideration, the question looks less simple. The liking of Renascent Europe for the later classics is very similar to the liking of our grandfathers for the Apollo Belvedere and the Venus de' Medici, for Guido Reni and Carlo Dolci. Freshly awakened artistic perception is apt to prefer the graces of some past decadence to the simple, pure beauty of really great periods.

So, not only in the literature of the great imaginative period of the English Renaissance, but in the art of the Italian Renaissance, apparently for much the same reasons, we find the influence of Ovid in subject-matter, point of view, and manner of treatment.

Well, Jonson took material from Ovid's amatory treatise, with its pagan point of view and its impudent shamelessness, and fused it with the *Sixth Satire* of Juvenal, no less pagan in view-point, but redeemed by its severely satiric purpose. Of the *Sixth Satire* one critic has said:

If it is desirable that such a subject should be treated in the spirit in which Juvenal has treated it, it may be regarded as fortunate that it has been done once for all with such power, with such freedom from restraint imposed either by modesty or humanity, and with, apparently, such intimate knowledge, that no writer of later ages has attempted to rival it.

And when Jonson dared to make use of such a satire, it was because he found in it material which suited exactly what he had to say, and the way he desired to say it: some of Juvenal's bitterness, Ovid's immodesty, and the inhumanity of both have been lent to *Epicæne*, which does

¹ *A Life of William Shakespeare*, p. 386.

² Barrett Wendell, *William Shakespeare*, p. 53.

not exhibit among the four women characters and the man masquerading as a woman a single redeeming feminine attribute. But in which of his greater comedies has Jonson ever created a woman actuated by virtuous motives, unless it be Celia in *Volpone*, who does not act at all, but is a victim of tragic circumstance? The wife of Francis Fitzdottrel in the *Devil is an Ass* is too inconsistent a person to stand as an exception. Though it may not be said of Jonson, as of Juvenal, that women hold 'the most cherished place in the poet's antipathies', yet the qualities with which he endows his women, and his ungracious description of his own wife, curtly quoted by Drummond as 'a shrew yet honest', show his usual attitude towards women to be supercilious and unsympathetic, and to be marked by an inherent love of detraction and exaggeration worthy the elder satirist.

Two sources for satiric dialogue could not in the original be more diverse in spirit and purpose than the satire of Juvenal, in which the *saeva indignatio* is directed against women in general and marriage in particular, and the *Ars Amatoria* of Ovid, in which is taught the art *corrumpere et corrumpi*. Yet Jonson has fused both stuffs in the same crucible, and they have come out undifferentiated material for comic satire.

Ovid. On the *Ars Amatoria* are based *Epicæne* 1. 1 and 4. 1, 3. In the first of these scenes the material quoted literally is interpreted satirically, and is levelled against the ridiculous vanity of women—especially their pride in appearance, extravagance in dress, and lavish use of cosmetics. In 4. 1 True-wit instructs the bashful Dauphine how to court the 'ladies-collegiates' in a truly Ovidian manner. In 4. 3 the ladies are inclined to thrust themselves conspicuously into conversation, in which Daw, La-Foole, True-wit, and Clerimont are taking part; so Jonson takes occasion to make them the subject of some of the most disparaging remarks in Ovid against the sex.

In quoting from *Ars Amatoria* it is necessary to follow the order in which the material is used in the comedy, for Jonson has culled his lines from wheresoever he pleased, adhering not at all to the order of the Latin text.

In I. I. 104 True-wit begins a disquisition on womankind with a statement of the fact that there may be many sorts of beauty in a woman, as Ovid says *Ars Amatoria* 3. 135:

Nec genus ornatus unum est; quod quamque decebit,
 Eligat; et speculum consulat ante suum.
 Longa probat facies capitis discrimina puri:
 Sic erat ornatis Laodomia comis.
 Exiguum summa nodum sibi fronte relinqui,
 Ut pateant aures, ora rotunda volunt.

True-wit believes that it is in private that a woman should study her 'genus ornatus', and the manner of improving it, in order to deserve admiration later. Some of the original lines are 3. 217 ff.:

Ista dabunt faciem; sed erunt deformia visu:
 Multaque, dum fiunt turpia, facta placent . . .
 225 Tu quoque dum coleris, nos te dormire putemus;
 Aptius a summa conspiciere manu.
 Cur mihi nota tuo causa est candoris in ore?
 Claude forem thalami, quid rude prodis opus? . . .
 231 Aurea quae pendent ornato signa theatro,
 Inspice, quam tenuis bractea ligna tegat;
 Sed neque ad illa licet populo, nisi facta, venire;
 Nec nisi submotis forma paranda viris. . .

Jonson's adaptation of 3. 231-2 is particularly worthy of note. Instead of

Aurea quae pendent ornato signa theatro,
 Inspice, quam tenuis bractea ligna tegat;

he asks, I. I. 123, 'How long did the canuas hang afore *Aldgate*? were the people suffer'd to see the cities Loue and Charitie, while they were rude stone?' True-wit's story, I. I. 130, of the lady with the 'reuerst face' comes from *A. A.* 3. 243:

Quae male crinita est, custodem in limine ponat,
 Orneturve Bonae semper in aede Deae:
 Dictus eram cuidam subito venisse puellae,
 Turbida perversas induit illa comas.

Passing to Act 4, Sc. 1, we find the whole of this scene taken from the first and third books of the *Ars Amatoria*. True-wit is again spokesman, 4. 1. 35, and enlarges on the fact that, 'An intelligent woman, if shee know by her selfe the least defect, will bee most curious, to hide it.' So Ovid, 3. 261 :

Rara tamen mendo facies caret; occule mendas,
 Quamque potes, vitium corporis abde tui.
 Si brevis es, sedeas, ne stans videre sedere,
 Inque tuo iaceas quantulacunque toro . . .
 271 Pes malus in nivea semper celetur aluta,
 Arida nec vinclis crura resolve suis. . . .
 275 Exiguo signet gestu quodcumque loquetur,
 Cui digiti pingues, et scaber unguis erunt.
 Cui gravis oris odor, nunquam ieiuna loquatur,
 Et semper spatio distet ab ore viri.
 Si niger, aut ingens, aut non erit ordine natus
 Dens tibi, ridendo maxima damna feres.

True-wit objects to the loud laugh of some women, 4. 1. 47. And to the 'estrich'-like gait of others, 4. 1. 49. *A. A.* 3. 289 ff. :

Illa sonat raucum, quiddam inamabile stridet,
 Ut rudit ad scabram turpis asella molam.
 Est et in incessu pars non temnenda decoris :
 Allicit ignotos ille fugatque viros.
 Haec movet arte latus, tunicisque fluentibus auras
 Excipit; extensos fertque refertque pedes. . . .

True-wit's list of places where one might find women who had come thither out of curiosity, for display, or in search of adventure, includes 'court, tiltings, publique showes, feasts, playes, and church' (4. 1. 59 ff.); he finds the suggestion in the first book of the *Ars Amatoria*, which devotes some 262 lines to describing the places in which to look for Roman women—the temples of Isis and Venus, the forum, or *A. A.* 1. 89 :

Sed tu praecipue curvis venare theatri;
 Haec loca sunt voto fertilia tuo.
 Illic invenies quod ames, quod ludere possis,
 Quodque semel tangas, quodque tenere velis.

Or better still, the games of the circus or arena, *A. A.* 1. 97 :

Sic ruit ad celebres cultissima foemina ludos,
Copia iudicium saepe morata meum :
Spectatum veniunt, veniunt spectentur ut ipsae ;
Ille locus casti damna pudoris habet.

He assures Dauphine, 4. 1. 64, that 'a wench to please a man comes not downe dropping from the seeling, as he lyes on his backe droning a tobacco pipe'. Ovid's lines are, 1. 42 :

Elige cui dicas, Tu mihi sola places :
Haec tibi non tenues veniet delapsa per auras ;
Quaerenda est oculis apta puella tuis.
Scit bene venator, cervis ubi retia tendat.

Some lines of the Latin poet's, 1. 477, are adapted, 4. 1. 75 :

Penelopen ipsam, persta modo, tempore vinces,
Capta vides sero Pergama, capta tamen, . . .

'Penelope her selfe cannot hold out long. Ostend, you saw, was taken at last.' Penelope, the universally recognized type of patient fidelity, Jonson repeats without change, but Pergamus, and its siege, forgotten or never known to his audience, he omits, and gives a touch of realism to his satiric scene by referring to the recent siege of Ostend.

Despite Clerimont's endeavour to stem the tide of True-wit's classic arguments, 4. 1. 85, the former pursues Ovid point by point from 1. 673 ff. :

Vim licet appelles, grata est vis ipsa puellis,
Quod iuvat, invitae saepe dedisse volunt,
Quaecumque est subita Veneris violata rapina,
Gaudet, et improbitas Veneris instar habet.
At quae, cum cogi posset, non tacta recessit,
Ut simulet vultu gaudia, tristis erit.

When True-wit enumerates, 4. 1. 98 ff., the varieties of taste that might exist in feminine minds regarding essential attributes to masculine charm, and when with pseudo-gravity he considers how such tastes should be met and gratified, he is following Ovid, 1. 755 ff. But quotation to

illustrate the manner of Jonson's adaptation and the comic force with which he imbues the dialogue, is necessarily of a length which the matter of neither poet merits.

Finiturus eram—sed sunt diversa puellis
 Pectora; mille animos excipe mille modis—
 Pectoribus mores, tot sunt, quot in orbe figuræ;
 Qui sapit, innumeris moribus aptus erit.
 Hi iaculo pisces, illi capiuntur ab hamis;
 Hos cava contento retia fune trahunt:
 Nec tibi conveniat cunctos modus unus ad annos.
 Longius insidias cerva videbit anus.
 Si doctus videare rudi, petulansve pudenti;
 Diffidet miseræ protinus illa sibi:
 Inde fit, ut, quæ se timuit committere honesto,
 Vilis in amplexus inferioris eat.

In the brisk dialogue of Act 4. 3 there are no speeches of as great length as is common in the two scenes considered above. Daw's query, 4. 3. 34, 'Is the *Thames* the lesse for the *dyers* water?' and La-Foole's unsuitably clever retort, 'Or a torch, for lighting many torches?' is a close enough adherence to *A. A.* 3. 96 ff.:

Quid vetet adposito lumen de lumine sumi,
 Quisve cavo vastas in mare servet aquas?
 Det tamen ulla viro mulier non expedit, inquis;
 Quid, nisi quam sumes, dic mihi, perdis aquam?

Haughty's speech just below is from *A. A.* 3. 69 ff.:

Tempus erit, quo tu, quæ nunc excludis amantes,
 Frigida deserta nocte iacebis anus.

When Morose has exhausted the list of places which he thinks might bear some comparison to the noise which surrounds him, 4. 4. 23, he scouts all offers of comfort and insists that 'Strife and tumult are the dowrie that comes with a wife'. So Ovid said, *A. A.* 2. 155 'Hoc decet uxores: dos est uxoria lites.'

In the very last scene of the play is a quotation from Ovid's poem, 2. 631, and the tone in which it is given by True-wit indicates a difference in the spirit of its adaptation, 5. 4. 240 ff.:

Parva queror: fingunt quidam, quae vera negarent,
 Et nulli non se concubuisse ferunt.
 Corpora si nequeunt, quae possunt, nomina tractant,
 Famaque, non tacto corpore, crimen habet.

Although the matter is not an important one, there is a resemblance between the opening speech of True-wit in the first scene of the comedy, which he begins with the words, 'I loue a good dressing, before any beautie o' the world', and the lines which open the fragmentary treatise *De Medicamine Faciei*:

Culta placent, auro sublimia tecta linuntur,
 Nigra sub imposito marmore terra latet.

Juvenal. The *Sixth Satire* of Juvenal is incorporated into Act 2, Sc. 2, which is spoken by True-wit, and would be a monologue but for a few helpless interjections of Morose, which are inadequate to stop the storm of words which the speaker employs 'thundering into him the incommodities of a wife'. Despite the bitterness of the satire, this scene is inimitably comic in its situation and application.

Early in Juvenal's satire comes the query, 'Uxorem, Postume, ducis?' It is so True-wit commences his tirade, 2. 2. 17: 'They say, you are to marry? to marry! do you marke, sir?' But, he continues, the friends have sent him to recommend suicide rather than such a step as matrimony, suicide by drowning in the Thames, by a vault from Bow steeple, or from St. Paul's, or by poison. Compare *Satire* 6. 30:

Ferre potes dominam salvis tot restibus ullam,
 Cum pateant altae caligantesque fenestrae,
 Et tibi vicinum se praebet Aemilius pons?
 Aut si de multis nullus placet exitus, illud . . .

Jonson has used all the suggestions which follow, making the allusions English rather than Roman, as in the instance quoted of the bridge. True-wit's assertion, 2. 2. 36 ff., that even in King Etheldred's time it is only a mere possibility that chaste women could be found among the English, is from *Sat.* 6. 1-3:

Credo pudicitiam Saturno rege moratam
 In terris, visamque diu, quum frigida parvas
 Praeberet spelunca domos;

and 53-4:

Unus Hiberinae vir sufficit? ocius illud
 Extorquebis, ut haec oculo contenta sit uno.

When True-wit recites the varying torments a husband is subject to, if his wife be young or old, rich or poor, and the rest, he follows Juvenal closely. His list of dangerous pleasure-makers, 2. 2. 61 ff., the vaulter, rope-walker, jig-dancer, and fencer, is suggested by Juvenal's 'comoedi, tragoedi, citharoedi, chorantes'. In 2. 2. 72 he gives the widow a thrust like Juvenal, 6. 140:

Libertas emitur: coram licet innuat atque
 Rescribat; vidua est, locuples quae nupsit avaro.

What follows about the disadvantages of a Puritanical wife is of course original in the English, but the succeeding point in regard to the trials of a man really in love with his wife, 2. 2. 92, reverts back to *Sat.* 6. 206:

Si tibi simplicitas uxoria, deditus uni
 Est animus, summitte caput cervice parata
 Ferre iugum. Nullam invenies, quae parcat amanti; . . .

Extravagance is one of the chief faults of a woman: she demands for servants, 2. 2. 108, 'groomes, footmen, vshers, and other messengers'; for her tradesmen, 'embroyderers, jewellers, tyre-women, sempsters, fether-men, perfumers'. Juvenal has said, 6. 352:

Ut spectet ludos, conducit Ogulnia vestem,
 Conducit comites, sellam, cervical, amicas,
 Nutricem et flavam, cui det mandata, puellam.

Ten lines further on Juvenal warns Postumus that 'pro-diga non sentit pereuntem femina censum', which True-wit ingeniously enlarges on, saying, 2. 2. 111, 'Shee feeles not how the land drops away; nor the acres melt; nor forsees the change, when the mercer has your woods for her veluets. . .'. Line 367 in the Latin is useful in explaining a barbarous expression into which Jonson is

betrayed, 2. 2. 115, where it is said of a page's smooth chin, that it 'has the despaire of a beard'. Juvenal says, 'Oscula delectent et desperatio barbae'. To such a use may we put line 468 'atque illo lacte fovetur Propter quod secum comites educit asellas,' which throws some light on True-wit's obscure remark that the athletic wife 'rises in asses' milk'.

In more than one comedy Jonson ridicules the would-be learned woman, she who is ambitious to be called a 'states-woman'. In 2. 2. 116 ff. True-wit warns Morose against such a one, who would want to know all the news from Salisbury, from the Bath, from Court; censure all poets—Daniel, Spenser, and Jonson; argue theology, and even discuss mathematics. Juvenal renders a brief philippic against this species, ll. 434 ff.:

Illa etiam gravior, quae, cum discumbere coepit,
Laudat Vergilium, periturae ignoscit Elissae,
Committit vates et comparat, inde Maronem
Atque alia parte in trutina suspendit Homerum.

And he adds, as a climax of impertinence, 'haec de comoedis te consulit, illa tragoedum Commendare volet'.

Nor is the Elizabethan vice of superstitious beliefs in prognostications of various kinds lacking. True-wit, 2. 2. 126 ff., derides the unwarranted faith in conjurers and cunning women; Juvenal writes, *Sat. 6. 565*:

Consulit ictericae lento de funere matris,
Ante tamen de te Tanaquil tua, quando sororem
Efferat et patruos, an sit victurus adulter
Post ipsam?

In fine, True-wit follows Juvenal in inveighing against what might be termed 'the physical-culture movement' for women, then adds charges of artificiality, and generalizations which deprive maid and matron of any iota of honesty or virtue, presents the stunned Morose with a halter, which he is to use if tempted to try the evils of matrimony, and departs, winding his horn in triumph.

There is one touch in the *Sixth Satire*, à propos of the

hypercritical spirit of women in Jonson day, and the irritating effect of their exactions upon their husbands, which, it is to be regretted, Jonson overlooked. The most annoying thing in a wife, says Juvenal, 6. 455, if she possesses a little learning, is her eternal correction of her husband's language: 'Soloecismum liceat fecisse marito.' With this anti-climactic accusation against womankind, we pass to the remaining sources of the dialogue in *Epicæne*.

Canon-law. Act 5. 3, in which Morose consults with a divine and a canon-lawyer concerning the possibility of an annulment of his marriage, which had taken place so few hours before, is based on the fourteen impediments to marriage found in the old decretals. The language of the disputants follows naturally the explanations of the mediaeval textbooks on the subjects of marriage and its annulment. The verse of the canon quoted by Jonson on the impediments may be found in Thomas Aquinas, *Summa Theologiae*¹.

The remaining references in the dialogue are for the most part reminiscences of the dramatist's vast reading. Morose's assertion that silence is the only dowry a wife need bring (1. 2. 26, 2. 5. 90) may be compared with Sophocles, *Ajax* 293 γύναι, γυναιξί κόσμον ἢ σιγή φέρει, and Euripides, *Heraclidae* 476-7 γυναικὶ γὰρ σιγὴ τε καὶ τὸ σωφρονεῖν κάλλιστον, εἶσω θ' ἥσυχον μένειν δόμων. The eulogy Morose pays to the silence in which oriental commands are given and obeyed (2. 1. 29 ff.) finds its source, according to Whalley, in the writings of Augier Ghislen de Busbec, or Busbecqué (Busbequius), a Flemish diplomatist and scholar of the sixteenth century, who wrote a popular volume on eastern life while ambassador at Constantinople for Ferdinand I. He says:

Videbam summo ordine cuiusque corporis milites suis locis distributos, et (quod vix credat qui nostratis militiae consuetudinem novit) summum erat silentium, summa quies, rixa nulla, nullum cuiusquam insolens factum sed ne vox quidem aut vitulatio per lasciviam aut ebrietatem emissa.

¹ Cf. *infra*, note, 5. 3. 209.

In Morose's exclamation, 2. 2. 8, 'O men! O manners!' there is an echo of Cicero, *In L. Catilinam Oratio* I, 'O tempora, O mores!'

The pretence of Morose that he loves ceremonies and conventions, assuring his bride-to-be, 2. 5. 47, 'I must haue mine eares banqueted with pleasant and wittie conference . . .' is expressed, Upton points out, in the manner of Cicero. Cf. *de Divinatione* I. 29. 61 'pars animi saturata bonarum cogitationum epulis'; and *id. Top.* 4 *fin.* 'discendi epulas'. Cf. also, Plato, *Tim.* 27^b (p. 203) Τελέως τε καὶ λαμπρῶς ἔοικα ἀνταπολήψεσθαι τὴν τῶν λόγων ἐστίασιν: *Rep.* 10. 612 A, *et al.*

To Virgil there are three references, all comically adapted. True-wit calls himself a 'night-crow' uttering 'left-handed cries' (3. 5. 16). Cf. Virgil, *Eclogue* 9. 15 'Ante sinistra cava monuisset ab ilice cornix'; Horace, *Ode* 3. 27. 15 'Teque nec laevus vetet ire picus, Nec vaga cornix'; and Plautus, *Asinaria* 2. 1. 12 'Picus et cornix est ab laeva; corvus porro ab dextera'. Gifford calls attention to the source of Haughty's aphorism, 4. 3. 41, as *Georgics* 3. 66:

Optima quaeque dies miseris mortalibus aevi
Prima fugit.

The third use of Virgil's lines is made by True-wit, when he says with mock gravity to trembling John Daw, 4. 5. 58: 'I vnderstood . . . that you had held your life contemptible in regard to your honor.' Cf. *Aeneid* 9. 205, 206:

Est hic, est animus lucis contemptor, et istum
Qui vita bene credat emi, quo tendis, honorem!

When True-wit pretends to Daw, 4. 5. 266, that Amorous calls upon him to forfeit 'your vpper lip, and sixe o' your fore-teeth', Whalley refers to a similar fanciful punishment administered in the old romance of *Huon de Bourdeaux*: 'On ordonna au pauvre chevalier Huon de ne rentrer point en France, qu'il n'eust esté lui arracher la barbe, et quatre dents maschelières.' The light satiric thrust at the romances is repeated in substance, 4. 1. 57.

In 5. 3. 107 True-wit comforts Morose with a sympathetic ejaculation out of Terence, *Heaut.* 2. 2. 9, where Syrus exclaims, 'Quanta de spe decidi!'

Morose, in the climax of his despair at obtaining a release from his termagant wife, 5. 4. 150, parodies St. Chrysostom with 'This is worst of all worst worsts' from ὦ κακὸν κακῶν κάκιστον, which should be, says Whalley, 'This is worst, of all worsts, worst'.

3. Source of the lyric 'Still to be neat'.

In the opening scene of the comedy Clerimont's boy sings a lyric of two stanzas, modeled on the mediaeval Latin lyric, *Simplex Munditiis*, a poem ascribed by Gifford and others to Jean Bonnefons, a mediaeval imitator of Catullus, who lived at Clermont, Auvergne, and died some four years after the production of *Epicæne*. In *Notes and Queries*, 9th Series 6, Sept. 29, 1900, Mr. Percy Simpson questions the authorship, affirming that the lines are not in the edition of Bonnefons, 1592, or in *Delitiae Poetarum Gallorum*, 1609. The verses are thus left anonymous, although their first appearance is known to have been among certain poems appended to editions of the *Satyricon* of Petronius (e. g. 1585, 1597). Mr. Simpson prints from Bonnefons's *Pancharis* verses in tone so much like that of *Simplex Munditiis*, that a confusion of the two poems is not surprising:

Ad Fr. Myronem Senatorem Parisiensem.

Sit in deliciis puella, Myro,
 Quae claris radiat superba gemmis,
 Quae monilibus atque margaritis
 Tota conspicua atque onusta tota est:
 Sit in deliciis amoribusque
 Quae creta sibi, quaeque purpurisso
 Et veneficiis colorat ora.

Placet, Myro, mihi puella simplex
 Cui nativa genas rubedo pingit,
 Nativusque pudor: placet puella
 Ore virgineo et decente cultu,

Artis nescia negligensque fuci.
 Placet denique quae nihil monilis,
 Nil gemmae indiga, nilque margaritae,
 Pollet ipsa satis suapte forma.

The verses which served Jonson as a model are as follows :

Semper munditias, semper, Basilissa, decores,
 Semper compositas arte recente comas,
 Et comptos semper cultus, unguentaque semper,
 Omnia sollicita compta videre manu,
 Non amo. Neglectim mihi se quae comit amica
 Se det; et ornatus simplicitate valet.
 Vincula ne cures capitis discussa soluti,
 Nec ceram in faciem: mel habet illa suum.
 Fingere se semper non est confidere amori;
 Quid quod saepe decor, cum prohibetur, adest?

Partly because of clever True-wit, and partly because of the rôles of Otter and Cutbeard, who smatter Latin and easily evolve into a learned divine and a lawyer, *Epicæne* bristles with Latin expletives, 'old remnants', proverbs, and occasionally a quotation. The former are too insignificant to collect; but the direct citations are here enumerated. True-wit derogates Cutbeard to his master, 5. 5. 27, by quoting Horace, *Sat.* 1. 7. 3 'Omnibus et lippis notum et tonsoribus esse.' Otter noisily urges his companions to drink, 4. 2. 19, shouting: 'Et rauco strepuerunt cornua cantu', from the *Aeneid* 8. 2. Growing more and more bold he begs Sir Amorous to drink and fear no cousins, 4. 2. 43, for 'Iacta est alea', the old proverb connected with Caesar's name in Suetonius l. 32. As Otter again passes round the cups, 4. 2. 69, he calls on the trumpeters to play, and increases their noise with his sonorous 'Nunc est bibendum, nunc pede libero', from Horace, *Ode* 1. 37. 1.

With this list of quotations we close our consideration of the sources to which *Epicæne* is indebted for plot and incident, for dialogue, song, and quotation.

4. *Literary Descendants.*

It was inevitable that so popular a play as *Epicæne* should have imitators and echoers; it is surprising that they are of so comparatively little importance, and so few. The comedy most closely modeled on *Epicæne* is *The City Match*, by Jasper Mayne, played in 1639, and to be found in Hazlitt-Dodsley, *Old Plays*, vol. 13. Peter Plotwell, the Dauphine of the later comedy, to circumvent a miserly uncle, Warehouse, and keep him from marrying and disinheriting the nephew, plays upon him a trick. Instead of contriving a marriage, as did Dauphine, which was eventually invalidated by proving the supposed bride a boy, Plotwell arranges to marry Warehouse to a girl, Dorcas, whom he himself has just wedded, and to have the ceremony performed by a mock vicar. Dorcas has been instructed to have Warehouse sign over his property to her before the ceremony, thus insuring it to the nephew, her husband. As for the other people in the story, Plotwell has a sister Aurelia, who is a serious interpretation of the Haughty-Mavis type, and is known as one of the 'philosophical madams'. She marries a young gull for his money. There are various episodes necessitating much disguising, and dialogue of no profit and little pleasure. Two characters, Bright and Newcut, are ghosts of True-wit and Clerimont; Bannswright, the pander, takes the place of Cutbeard. There is to be granted to this comedy a certain dash and sprightliness. Indeed, I find recorded from *Blackwood's Magazine* 11. 195-201: 'It deserves to rank' amongst the best of our early comedies, and the rich vein of humour which runs throughout will ever cause it to be perused with pleasure.' But it is entirely unworthy such praise.

As illustration of some of the minor imitations of *Epicæne* found in the *City Match*, we would point out the 'Acts and Monuments' joke in the latter, Act 2, Sc. 2,

p. 227 in Haz.-Dods., and *Epicæne* 1. 2. 9; the description of the old widow, *City Match* 2. 4, p. 237, and that of Mrs. Otter, *Epicæne* 4. 2. 92 ff.; the account of 'strange sights', *City Match* 3. 3, p. 248, and *Epicæne* 2. 2. 34 ff.; the speech of Seathrift, *City Match* 3. 3, p. 265, and that in *Epicæne* 2. 2. 3. Seathrift: 'Ha' you seen too a Gorgon's head that you stand speechless? or are you a fish in earnest?' Warehouse determines to marry instantly, 3. 3, pp. 266-7, in a speech modeled after Morose, 2. 5; Seathrift refers to the silenc'd ministers, 4. 1, p. 273, as does True-wit, *Epicæne* 2. 6. 17; Plotwell discourages Aurelia's marriage with a clever man, 4. 2, p. 276, as True-wit does Morose's marriage with a clever woman, *Epicæne* 2. 2; the joke which Trusty makes, 4. 4. 117, about the 'Preacher that would preach folks asleep still', is repeated by Aurelia, 4. 2, p. 276:

A Sir John . . . that preaches the next parish once a week
Asleep for thirty pounds a year.

Many other examples of detailed similarities might be indicated, but this list should be sufficient to prove what the most casual reader of the *City Match* ought to observe—that the author owes most of what is good in his comedy to Ben Jonson; but by interpreting seriously the satiric dialogue of Jonson's play he has introduced much that is disgusting rather than clever.

After the *City Match* may be mentioned the *Rival Friends*, acted in 1631 and printed in 1632, the play to which attention is directed in the article on Jonson in the *Dictionary of National Biography*. The play, which is very rare, I have not seen; but there is a copy of it in the Barton Collection of the Boston Public Library. Its author, Peter Hansted, was a vicar of Gretton, and the author of several miscellaneous works. Accounts of him may be found in the *Dictionary of National Biography*; Allibone's *Dict. of Authors*; Wood's *Athen. Oxon., Biog. Dram.*; Langbaine's *Dram. Poets*, in which it is said: 'Our author seems to be

much of the humour of Ben Jonson (whose greatest weakness was that he could not bear censure); and J. O. Halliwell notes in the *Dict. of Old Eng. Plays*, p. 211: 'The scene between Loveall, Mungrell, and Hammershin in the third act, is copied from that between True-wit, Daw, and La-Foole in the fourth act of Ben Jonson's *Silent Woman*.

The third play to be named owes less than the first two to *Epicæne*; but who can read the second act of *She Stoops to Conquer*, in which Hastings encourages the 'modest Marlowe' to meet Kate Hardcastle, and not be convinced that Goldsmith had laughed over the dialogue between the bashful Dauphine and the experienced True-wit. Cf. *Epicæne* 4. 1.

The *Spectator* 251, surely derived a suggestion at least from *Epicæne*. Ralph Crotchet here describes a 'splenetic gentleman' who bargained with a noisy vender of cord matches never to come into the street where he lived—with the result that on the following day all the cord-match-makers in London came to be bought off in like manner. Long before Morose 'has benee vpon diuers treaties with the Fish-wiues and Orenge-women; and articles propounded betwene them'.

When Scrooge in the *Christmas Carol* rails at his nephew on Christmas-eve about the futility of any compliments of the season, and indeed about the futility of any gracious or courteous greeting between man and man, it is almost as if Morose were repeating *Epicæne* 5. 3. 25:

Salute 'hem? I had rather doe anything, then weare out time so vnfuitfully, sir. I wonder how these common formes, as *god saue you*, and *you are well-come*, are come to be a habit in our liues, or, *I am glad to see you!* when I cannot see, what the profit can bee of these wordes, so long as it is no whit better with him, whose affaires are sad and grieuous, that he heares this salutation.

Compare with this *The Christmas Carol*, Stave One.

'A merry Christmas, uncle! God save you!'. . .

'Bah!' said Scrooge. 'Humbug! Merry Christmas! . . . What right

have you to be merry? What reason have you to be merry? You're poor enough.'

'Come then,' returned the nephew gaily, 'what right have you to be dismal? What reason have you to be morose? You're rich enough? . . . Don't be cross, uncle!'

'What else can I be when I live in such a world of fools as this? Merry Christmas! Out upon Merry Christmas! What's Christmas time to you but for paying bills without money; a time for finding yourself a year older, but not an hour richer; . . . If I could work my will, every idiot who goes about with "Merry Christmas" on his lips, should be boiled with his own pudding, and buried with a stake of holly through his heart. He should!'

In her weakness for language, and her relish for 'excellent choice phrase', Mrs. Otter has had many male kinsmen before and since her generation—Gobbos, Dogberrys, and their ilk; but the most famous of her descendants is Mrs. Malaprop, who surpasses the would-be lady-collegiate in the 'use of her oracular tongue' and 'a nice derangement of epitaphs'.

The works of Ben Jonson are sometimes claimed to have had direct influence upon the dramas of a kindred genius of the same century and another nation¹. Students both, their work represents not only original creation, but skilful borrowing and adaptation from classic and contemporary sources. Jonson might have said, as did Molière when likenesses were pointed out between his *Fourberies de Scapin* and *Le Pédant joué* of Cyrano de Bergerac, 'Je prends mon bien où je le trouve'. The inherent likenesses of the men make it difficult to discern whether or not the comedies of the dramatist, whose *L'Étourdi* (1653) received recognition three decades after *The Tale of a Tub* was written, may be said to be in any sense literary descendants of *Epicæne*. A comparison of the half-dozen comedies of Molière which most resemble this play brings a negative answer.

Les Précieuses ridicules (1659) and *Les Femmes savantes*

¹ Leser, Eugene, *On the relation of Ben Jonson's 'Epicæne' to Molière's 'Médecin malgré lui' and 'Femmes savantes,' Mod. Lang. Notes, 7 (1892); 8, pp. 489 ff.*

(1671) bear comparison with the 'collegiates', and the poetaster element in *Epicœne*. *Le Médecin malgré lui* (1666) satirizes the medical profession, as Cutbeard and Otter may be said to do that of ecclesiastical law; besides, it contains opinions concerning silence, a woman's greatest virtue. In *L'Avare* (1667) Harpagon, like Morose, loves his money and pays court to a young woman. *Le Misanthrope* (1668) is the study of an egotist's withdrawal from society, but it entirely lacks the farcical treatment given the English misanthrope. *Les Fourberies de Scapin* (1671) has a trick-loving hero like True-wit, who victimizes two men with much the same device used to gull Daw and La-Foole (4. 5).

Although both authors ridicule similar subjects, impostors and parasites, pretenders to wit, learning, and social prestige; although comic action is sometimes similar, tricks played, and punishment given by the same means; although comic ideas in Jonson are used to raise laughter in the comedies of Molière, there is no proof that Jonson was necessarily the source, in any case, of the character, incident, or idea.

Resemblances are accounted for by the kinship of genius, and of the society in which these men wrote, and by the identity of the classic drama which served as models for both.

D. CRITICAL ESTIMATE OF EPICŒNE.

From the time Dryden picked out *Epicœne* as the 'pattern of a perfect play'¹, and preferred it, 'before all other plays, I think justly, as I do its author, in judgement before all other poets'², students of the drama have accorded the comedy a high place. Coleridge³ is faintest in his praise, whereas Ward, while conceding that, 'so far as the foundations of its plot are concerned, *Epicœne* would be properly described as an elaborate farce', believes

¹ *Essays*, ed. Ker, I. 79.

² *Ibid.* I. 131.

³ *Notes on Ben Jonson*, Bohn, I. 42.

it to be 'of its kind without a rival, unless we turn to the writings of a comic dramatist worthy to rank as Jonson's peer'¹—Molière. To Symonds² and to Swinburne³ it is a 'Titanic farce'; to Taine⁴ 'a masterpiece', 'an enchanting farce'; to Schlegel⁵ it is the equal of *Volpone* and *The Alchemist* in the excellence of its plot; to Hazlitt⁶, who, like Schlegel, is repelled by Jonson's satiric spirit and love of the grotesque, it is the greatest of Jonson's comedies. So much for the critics' opinions.

First, to *Epicæne* belongs the distinction of breaking the convention which assigned comic action to a foreign or fustian country. Unlike its predecessors, its scene is London, and, with a minuteness that is astounding, the Jacobean city is portrayed bustling with life and laughter. Streets are noisy with tradesmen, showmen, bearwards, gallants on horseback, and ladies in coaches; Whitehall, Paris Garden, and the Cockpit teem with pleasure-seeking courtiers, citizens, and apprentices. It may even be objected that this multiplicity of detail and local reference obscures a picture where the larger outlines are neglected. But the objection does not hold for the reader who knows something of the history of social England, nor for the spectator for whom the comedy was originally written. Moreover, local reference is unavoidable in comedy depicting the manners of a given time and country, which Jonson definitely undertakes to do.

Secondly, the intrigue deserves comment. Dryden's eulogy⁷ is extravagant: 'The intrigue . . . is the greatest and most noble of any pure unmixed comedy in any language'; yet the plot is singularly well contrived, full of movement, dash, and wit. If the scenes taken from Ovid

¹ Ward, *History of Eng. Dram. Lit.* 2. 365.

² *Shakespeare's Predecessors*, p. 52.

³ *A Study of Ben Jonson*, p. 42.

⁴ *English Lit.* 1. 342, 344.

⁵ *Dram. Art and Lit.*, p. 465.

⁶ *Eng. Comic Writers*, Bohn, p. 54.

⁷ *Essays*, ed. Ker, 1. 72.

and Juvenal luxuriate in dialogue and retard the action temporarily, it is not without the consciousness of the dramatist, who considers such scenes an essential characteristic of the comedy in which 'repartee is one of the chiefest graces; the greatest pleasure of the audience is a chase of wit, kept up on both sides, and swiftly managed'. Besides, in every wit-combat Jonson accomplishes some second purpose, exhibiting the character of the speakers, describing persons to be introduced, recounting incidents taking place off the stage, or satirizing existent follies. The intrigue in its main outline is quite conventional, an impoverished knight scheming to obtain property from a rich and miserly uncle. The originality of the dramatist is shown in his treatment of the theme, in his manner of bringing about the *dénouement*, and in the diversity of characters, with the tormented old misanthrope in their midst. The ingenious device by which all the characters, even the chief victim, unwittingly further the nephew's scheme, makes possible a story in which the interest never flags, but grows to a climax in the surprise which the nephew keeps in store, for his fellows and for the spectators, till the final scene.

The plot runs in this wise. Morose, having wished to disinherit his nephew, has found, through the agency of his barber, a quiet, respectable woman, whom he may marry. He did not know that Cutbeard was in Dauphine's pay, and had heard of the woman through the nephew, who confides to some of his friends that the bride-to-be has promised to divide the fortune with him. The play opens on the wedding-morning, when a hasty marriage takes place, despite the disinterested interference of True-wit. The ceremony being over, the nephew and friends throng the house, and make the old man miserable. Among the guests are Dauphine's friends, True-wit and Clerimont, two boastful cowardly knights, Daw and La-Foole, a bear-garden captain, Otter, and his wife, and a group of idle,

affected women. Morose, outraged by the behavior of his bride and her friends, seeks a divorce. The barber and captain, disguised by True-wit, expound the canonical impediments to him. Determined to escape the 'wedlock noose' at any cost, Morose lies in regard to the twelfth, but is defeated by Epicœne's refusal to give him up. The two knights then bear witness that Morose is a deceived husband, and released by the tenth impediment; but the lawyer's interpretation of the clause defeats him again. Finally, Dauphine promises to release his disgraced relation from his marriage contract for certain money considerations. The uncle yields, and the nephew fulfils his promise, to the astonishment of his confederates, by pulling off the disguise of the talkative bride and alleged mistress of Sir John Daw and Sir Amorous La-Foole, and showing Epicœne to be a boy. Such a tale, with its subordinate episodes of wooing, playing pranks, and revenging practical jokes, is enough to make 'the mighty chests of the companions of Drake and Essex shake with uncontrollable laughter'¹. There is, of course, a certain disregard of probabilities, but this fact obtrudes itself little because of the relation of the episodes to the important matter of Morose's marriage. Moreover, from this charge no comedy is free which resorts to disguise, although in this case—because of the prevailing custom of wearing masks among fashionable women—less exception can be taken. Nor from the same charge are comedies free which are built with the form and proportion of classic models, as is eminently true of *Epicœne*.

Corneille and Racine never obeyed the unities more closely than does Jonson in this comedy. As for time—the play opens as Clerimont dresses himself for the day, surely no earlier than ten o'clock, and ends two or three hours after dinner, at latest three o'clock in the afternoon. As for action—the outline just given of the plot shows how

¹ Taine, *Eng. Lit.* I. 343.

connected and complete it is, despite its complexity, and how the numerous episodes gain an air of naturalness by the fact that they occur on a day which uncle and nephew have used every contrivance to bring about. As for place—though Dryden is in error when he says the action ‘lies all within the compass of two houses, and after the first act in one’,¹ yet unity of place is carefully observed. One scene is in Clerimont’s lodgings, one in Daw’s, one at Mrs. Otter’s house, one in a lane close by, and the remaining scenes are in the house of Morose. But the five places are in the immediate neighbourhood of one another: *Epicæne* is ‘lodg’d i’ the next street’² to Morose, ‘right ouer against the barbers; where Sir IOHN DAW lyes’³. Mrs. Otter’s home is ‘but ouer the way, hard by’⁴.

The classic rules of proportion are observed, no less than the unities. Act 1 is an admirable *protasis*, introducing character after character, but revealing not at all the direction the action will take from the given situation. From the beginning of Act 2 to the meeting of the bride, Act 3. 4, is the *epitasis*. The *catastasis*, embroiling Morose in many new difficulties, grows to a climax in the last scene of Act 5, where the *catastrophe* occurs, one ‘so admirable, that, when it is done, no one of the audience would think the poet could have missed it; and yet it was concealed so much before the last scene that any other way would sooner have entered into your thoughts’⁵.

The purpose of *Epicæne* ‘to profit and delight’⁶ is as classical as the structure. Jonson’s method of achieving the first is by making ridiculous the follies of his contemporaries, and the second, by using interesting story, comic episode, and witty dialogue. The subjects of satire are the frivolous court ladies, the vulgar citizen’s wife, the noise-hating misanthrope, the amorous knight, the poetaster,

¹ *Essays*, ed. Ker, 1. 83.

³ *ibid.* 1. 2. 59.

⁵ Dryden, *Essays*, ed. Ker, 1. 86.

² *Epicæne* 1. 2. 28.

⁴ *ibid.* 3. 3. 67.

⁶ *Epicæne*, ANOTHER 2.

the barber, incapable of holding his tongue, and the bear-garden captain. Jonson resorts not only to dramatic satire, and renders his characters contemptible by their actions and words, but to expository satire as well; and all the characters to a slight degree, but especially True-wit, are mouth-pieces for the dramatist's invective. Several follies are exploited in a single character, and whipped, if a lash be handy. The follies and the punishment excite laughter rather than sympathy and pity, so much so, that the purpose of delighting the spectators seems more amply fulfilled than the purpose of profiting them. This is true of the allotments of reward, as well as of punishment, it is the clever, not the honest, man that wins his end: Cutbeard gets the lease of his house, though he has deceived Morose at every turn; True-wit and Clerimont by unparalleled prevarication are always victorious, until Dauphine's *coup* in Act 5; poor Daw and La-Foole are punished, not for immorality, but because 'you may take their vnderstandings in a purse-net'. Even the main objects of satire, Morose and the 'ladies-collegiates', are made contemptible with emphasis less on moral than intellectual shortcomings. Though both are pointed out, it is the social monstrosity of the isolated misanthrope on the one hand, and the loose-lived women on the other, that Jonson judges, and the judgment is made with a bitterness engendered by his own surly nature, and inherited from the scourgers of society in classic times. This bitterness of tone neither the gaiety of incident nor of dialogue quite counteracts. *Epicæne* contains no distinctly moral personage. Even True-wit, the pedant, the expositor of morals, delights in lying, and 'invents from mere phlegm'. This comes, not because Jonson lacks a conscience, but because his is an 'imperturbable intellectual conscience', which enjoys less showing virtue admirable than showing vice laughable and contemptible. In all his comic characters, even those in *Epicæne*, where on the whole the satire is lighter than is his custom, Jonson

judges humanity first according to an intellectual and social standard, and last by a moral one.

Jonson's lack of sympathy with his comic victim is so complete in the punishment of Morose that the comic element is in danger of being lost, as it is lost in the punishment of Shylock, and in that of Sir Giles Overreach, who, in Massinger's *New Way to Pay Old Debts*, fails in a scheme to circumvent his nephew, and goes mad. Certainly the conception of the comic changes from generation to generation, and fewer things, at least very different things, challenge laughter, as the dignity of the individual comes to be recognized. But comic punishment always defeats itself when it goes beyond a deserved and temporary humiliation and passes into the realm of the irretrievable. In the case of Morose, it is not so much the fact as the spirit of the punishment which is harsh and unfitted for comedy. 'I'll not trouble you, till you trouble me with your funerall, which I care not how soone it come.' If, instead of this derision, Jonson could have sent a smile of sympathy after the defeated old man, the effect would have been happier, but it would have been antagonistic to the satiric nature of his genius¹. Moreover, his very method of character-creation barred out such an end. He had a scholar's curiosity in psychology, and looked at men as governed in their actions by some peculiar attribute of character. Therefore he constructed a comic personage by choosing a general idea or ruling passion, adding other qualities, and bestowing upon it a typical name. So logically made a product is apt to be without soul; its very name lends it an air of unreality, and the author regards it impersonally, as an instrument to respond to his touch. It is trite to say that Jonson lays himself open to criticism in these points, and that only in his greatest creations, by sheer force of will, has he overcome the difficulties of his

¹ Cf. the punishment of Alceste in *Le Misanthrope*.

analytic method and his palpably unsympathetic attitude, and, in spite of both, created beings who live. He has done so in Volpone and in Sir Epicure Mammon. Has he done so in Morose? Some critics, the greatest among them Coleridge and Taine, answer in the negative, while others, Dryden and Gifford, answer in the affirmative.

Taine denominates Morose 'a mania gathered from the old sophists, a babbling with horror of noise. . . . The poet has the air of a doctor who has undertaken to record exactly all the desires of speech, all the necessities of silence, and to record nothing else¹.' Taine would object, then, that Morose remains an abstract idea or 'humor' throughout the play. Coleridge asserts that 'the defect in Morose lies in this—that the accident is not a prominence growing out of, and nourished by, the character which still circulates in it, but that the character, such as it is, rises out of, or rather consists in, the accident².' Taine's objection is easily answered by showing Morose to be not so attenuated a character as he believes. In addition to hatred of noise and love of his own voice, Morose is an egotist, a miser, a tyrant with his servants, and a victim to senile love. Coleridge's criticism pierces to the root of the matter, but it, too, is answered by showing that Morose's sensitiveness to noise is simply an outgrowth of exaggerated misanthropy. The story of the comedy makes this plain. A nephew needs money; his uncle has plenty, but refuses to help him; the nephew then schemes to extort money from the uncle, not only a present sum, but the whole inheritance, which is his by right; he succeeds. The nephew's purpose is attained by playing, first on his latent susceptibility to youthful charm, and then on his horror of noise.

Dryden saw that Morose's physical aversion to noise was due to deeper causes, and wrote: 'We may consider him first to be naturally of a delicate hearing, as many are, to

¹ *Eng. Lit.* 1. 325.

² *Literary Remains* 2. 279.

whom all sharp sounds are unpleasant; and secondly, we may attribute much of it to the peevishness of his age, or the wayward authority of an old man in his own house¹. As if it could strengthen his argument, Dryden repeated a tradition imparted to him by 'diverse persons, that Ben Jonson was actually acquainted with such a man, one altogether as ridiculous as he is here represented'.

Upton and Whalley also attacked the character of Morose. It was in defending him against these students of Jonson that Gifford charged them with mistaking Jonson's meaning. Morose's dislike of noise 'is an accidental quality altogether dependent upon the master-passion, or "humor," a most inveterate and odious self-love. This will explain his conduct in many places where it has been taxed with inconsistency, and vindicate the deep discernment of the poet²'.

We choose to think of Morose thus: to take him, despite his ridiculousness, to a certain extent seriously; to place him, because of the mental and moral source of his ridiculousness, with legitimate comic characters. He may be adequately understood through his speech and actions in the comedy of which he is the central figure, 'and to understand a character is to recognize it as true to nature. If it can be traced home to that fountain-head, and if the circumstances which effect its development act upon it in consonance with its real "humor", all has been done which can be done by dramatic characterization³'.

Sir John Daw and Sir Amorous La-Foole are the greatest triumphs in character-drawing that the comedy affords. In the first Jonson shows the irresistibly comic aspects of the garrulous, ignorant, would-be poet and statesman, who 'buys titles, and nothing else of bookes in him', who has no reverence for the achievements of scholar or artist, but proclaims his own virtues with harmless insistence. In the

¹ *Essays*, ed. Ker, p. 1. 83 ff.

² Jonson's *Works* 3. 399.

³ Ward, *Hist. of Eng. Dram. Lit.* 2. 405.

second is ridiculed the courtier whose love of feminine society and the family name incite him to plan continual festivities, invite his guests 'aloud, out of his windore', and 'giue 'hem presents . . . to be laught at'. Both are types of extreme cowardice, and the picture Jonson has drawn of them in the famous scene in Act 4, where they are ready to give 'any satisfaction, sir, but fighting', is immortal. John Daw in his madrigal scene is reminiscent of Mathew¹; in his criticisms of the ancients, of Tucca and Ovid Senior²; in his knowledge of titles, of Clove³; while Asotus is his legitimate ancestor, letting Crites call him without rebuke *Jack-daw*⁴; and Madrigal inherits his qualities of a bad versifier and worse critic⁵. Jonson had grown practised in making 'braveries' also, before he reached the height of his success in *Amorous*, whose weakness for the ladies had been the 'humour' of *Fastidious Brisk*, and whose slavery to fashion had been shared by Mathew, Sogliardo, and Asotus. Jonson uses both Daw and La-Foole as vehicles for his satire on the gallants of the day—their extravagant habits of speech and dress, their attempted witticisms, assumed melancholy, and various affectations.

There is not space for all the diverse and admirable characters of *Epicæne* to be discussed, but a word is due to the 'ladies-collegiates' upon whose periwigged and pomatumed heads Jonson poured his most humiliating satire. This group of women represent various social spheres, but they are all satirized for ungrounded pretention to knowledge and worldly position, for their manifold affectations, and their frankly profligate behavior. To identify the organizations aimed at in 'the new foundation', is as unnecessary as it is impossible, but it is agreed that women's clubs existed, as Ward says, 'devoted to the pursuit of a very undesirable course of education'⁶. Colman asserts that

¹ *Every Man In* 4. 1, p. 99.

³ *Every Man Out* 3. 1, p. 95.

⁵ *S. of News* 4. 1, p. 255.

² *Poet.* 1. 1, p. 380.

⁴ *Cyn. Rev.* 5. 2, p. 323.

⁶ *Hist. of Eng. Dram. Lit.* 2. 366.

in his day they were to be found in London¹, and Gifford's account of the matter is that 'some combinations of the kind' existing at the time *Epicæne* was written were exposed with such overwhelming contempt that 'no traces of them, as here drawn, are ever afterwards discoverable. Our days have witnessed an attempt to revive the "collegiates"—but this was a water-suchy club, merely ridiculous; and so unsubstantial as not to require the clarion of the cock, but "to melt into thin air" at the twittering of a wren'². Later, Molière exposed with a lighter touch, but with much the same fearlessness and unmitigated derision, the pedantry and affectations of the women of his generation. But he did not, like Jonson, depict unmoral beings. Jonson's lack of sympathetic insight is always apparent in his portrayal of women, and never more so than here. These heartless, soulless ladies bustle through the comedy, conciliating the men, and betraying one another, professedly searching for admiration. There is not an alleviating quality to divide among the group, unless it be found in the broadly comical character of Mrs. Otter, who is after all only a pretender to the 'college honours'. She is an excellent foil for the exquisite ladies, and her awkward attempts to imitate them, her ignorance, and her high-flown language, make her a natural and not unwholesome comic figure.

When we come to the question whether *Epicæne* belongs to comedy, or to farce, we must recognize that the classification depends on the interpretation given these words. There is no doubt that Jonson, working with classic models in mind, intended to produce a pure comedy³. Modern love of exactness has given to the

¹ *Supra*, p. xix.

² Jonson's *Works* 3. 481.

³ Aristotle, *Poetics*, ed. Butcher, 5. 21: 'An imitation of people of mean type, having some defect or ugliness not painful.' Sidney, *Defense of Poesy*, ed. Cook, p. 28: 'An imitation of the common errors of our life, which he representeth in the *most ridiculous and scornful sort* that may be, so as it is impossible that any beholder can be content to be such a one.'

lower sorts of comedy the name farce, where, however, according to the latest dictionary definition of the term, *Epicæne* does not belong¹. As dramatic critics, Dryden² and Schlegel³ have left other opinions of the exact nature of farce, the former making it depend on the characterization, the latter on the plot and the dramatist's attitude toward his work. Under Dryden's definition *Epicæne* would be comedy, under Schlegel's it, and all comedies of satire, would be farce. But classification is, after all, of secondary importance, and may change as tastes and ideas change. What is important is the unalterable character of the drama itself—a comedy built on classic models, developing a carefully planned intrigue, exhibiting studies in 'humour' and the manners of early seventeenth century London, satirizing contemporary follies as intellectually and socially rather than morally awry, and because of an abnormal weakness in its central character, introducing into the action an unusual amount of low comedy.

¹ *N. E. D.*: 'A farce is a dramatic work (usually short) which has for its sole object to excite laughter.'

² *Essays*, ed. Ker, I. 135: 'The persons and actions of a farce are all unnatural, and the manners false.' 'Farce consists of forced humours, and unnatural events.'

³ *Dram. Art and Lit.*, p. 181: 'If the poet plays in a sportive humour with his own inventions, the result is farce'; p. 311: 'Whatever forms a singular exception, and is only conceivable amid an utter perversion of ideas, belongs to the arbitrary exaggeration of farce.'

EPICOENE
OR
THE SILENT WOMAN
TEXT

EDITOR'S NOTE

THE text adopted for the present edition of *Epicæne* is that of a folio in the Yale University Library, which bears on its general title-page the imprint: 'Printed by William Stansby. An^o D. 1616.' Except for lining, paging, and the correction of certain typographical errors, the text here given is identical with that of the folio. Attention is called to correction in the variants. Not only in order to reach final accuracy in regard to the text of *Epicæne* itself, but for the sake of those interested in the variations existing between individual copies of Jonson's First Folio, there will be found in the variants all differences in the folio readings of the play under consideration. Of the later editions, only variants of intrinsic import are included. Inconsistency of spelling and punctuation, in even the most modern texts, makes of this class of variants a bulk so disproportionate to its value, that they have been eliminated, save in exceptional cases, but may be found summarily treated in the discussion of the editions in the Introduction.

Hills's duodecimo, being a reprint of the Folio of 1692, is not treated separately except in variations from its original; the texts of 1739 and 1768 bear the same relation to the edition of 1717, and Cunningham's to that of Gifford.

Reference to the various editions is made under the following abbreviations:—

F = Folio in the Yale University Library: 'Printed by William Stansby. An^o D. 1616.'

*F*₁ = Folio in the British Museum: 'Imprinted at | London by | Will Stansby | An^o D. 1616 |.'

*F*₂ = Folio in the British Museum: 'London | printed

by W: | Stansby, and are | to be sould by | Rich:
Meighen. | An^o D. 1616. | .'

Q = Quarto of 1620.

1640 = Folio of 1640.

1692 = Folio of 1692.

H = Reprint of 1692 by H. Hills.

1717 = Edition of 1716, of which vol. 2, containing
Epicæne, is dated 1717.

1739, 1768 = Reprints of 1717.

W = Edition of Peter Whalley, 1756.

G = Edition of William Gifford, 1816.

M = Mermaid Edition, 1895.

EPICOENE,

OR

The silent Woman.

A Comœdie.

Acted in the yeere 1609. By
the Children of her Maiesties
Revells.

The Author B.I.

Horat.

*Vt sis tu similis Cæli, Byrrhiq; latronum,
Non ego sim Capri, neq; Sulci. Cur metuas me?*

LONDON,

Printed by WILLIAM STANSBY.

M. DC. XVI.

TO THE TRVLV
NOBLE, BY ALL
TITLES.

Sir Francis Stuart:

SIR,

5

M*Y hope is not so nourish'd by example, as it will
conclude, this dumbe peece should please you,
by cause it hath pleas'd others before: but by
trust, that when you haue read it, you will find
it worthy to haue dis-pleas'd none. This makes, that I now
number you, not onely in the Names of fauour, but the
Names of iustice, to what I write; and doe, presently, call
you to the exercise of that noblest, and manlyest vertue: as
coueting rather to be freed in my fame, by the authority of
a Iudge, then the credit of an Vndertaker. Read therefore,
I pray you, and censure. There is not a line, or syllable in
it changed from the simplicitie of the first Copy. And, when
you shall consider, through the certaine hatred of some, how
much a mans innocency may bee indanger'd by an vn-certaine
accusation; you will, I doubt not, so beginne to hate the
iniquitie of such natures, as I shall loue the contumely done
me, whose end was so honorable, as to be wiꝑ'd off by your
sentence.*

Your vnprofitable, but true louer,

BEN. IONSON. 25

8 by cause] because 1692...
dedication is omitted H 1739 1768.

25 Ionson] Johnson 1692. The entire

The Persons of the Play.

- MOROSE. *A Gent. that loues no noife.*
 DAVP. EVGENIE. *A Knight his nephew.*
 CLERIMONT. *A Gent. his friend.*
 5 TRVE-WIT. *Another friend.*
 EPICENE. *A yong Gent. suppos'd the filent Woman.*
 IOH. DAW. *A Knight, her seruant.*
 AMOROVS LA FOOLE. *A Knight also.*
 THOM: OTTER. *A land, and sea-Captaine.*
 10 CVTBERD. *A Barber.*
 MVTE. *One of MOROSE his seruants.*
 MAD. HAUGHTY. }
 MAD. CENTAVRE. } *Ladies Collegiates.*
 M^{RS} MAVIS. }
 15 M^{RS} TRVSTY. | *The La. HAUGHTIES woman.*
 M^{RS} OTTER. | *The Captaines wife. {Pretenders.*
- PARSON.
 PAGES.
 SERVANTS.

20

THE SCENE

LONDON.

- 1 The Persons of the Play] DRAMATIS PERSONAE G 2 no] not 1640
 1692 H 3 DAVP. EVGENIE] Daup. Eugene 1692 H; Sir Dauphine
 Eugenie G 4 CLERIMONT] Ned Clerimont G 7 IOH. DAW]
 Sir John Daw G 8 AMOROVS LA FOOLE] AMAROVS LA-FOOL 1692 H;
 Sir Amorous La-Foole G 13 Collegiates] Collegiate 1640 . . . 1768
 14 M^{RS} MAVIS] MAD. MAVIS 1640 . . . 1717 15 M^{RS} TRVSTY]
 Mrs. MAVIS 1640 1692 H 16 Pretenders] Listed as separate performers
 H . . . 1768 17 PARSON] is followed by Page to Clerimont G
 21 LONDON] is followed by The Principal Comœdians &c. 1640 . . . 1768

EPICOENE
OR
The filent Woman.

PROLOGVE¹.

TRuth faves, of old, the art of making plaies
Was to content the people; & their praife
Was to the *Poet* money, wine, and bayes.
But in this age, a sect of writers are,
That, onely, for particular likings care, 5
And will taste nothing that is populare.
With such we mingle neither braines, nor breasts;
Our wishes, like to those (make publique feasts)
Are not to please the cookes tastes, but the guests.
Yet, if those cunning palates hether come, 10
They shall find guests entreaty, and good roome;
And though all relish not, sure, there will be some,
That, when they leaue their feates, shall make 'hem say,
Who wrot that piece, could so haue wrote a play:
But that, he knew, this was the better way. 15
For, to present all custard, or all tart,
And haue no other meats, to beare a part,
Or to want bread, and salt, were but course art.
The *Poet* prayes you then, with better thought
To fit; and, when his cates are all in brought, 20
Though there be none far fet, there will deare-bought

¹ *Prologue*] *G* prints in stanzas of three lines; PROLOGVE *F*₁
8 () om. 1640... 9 Are] and *M* cookes tastes] cookes taste 1640
1692 *H*; cook's taste *WG* 10 hether] hither 1640... 21 far fet]
farre fet *Q*; far-fet 1640...

Be fit for ladies: some for lords, knights, squires,
 Some for your waiting wench, and citie-wires,
 Some for your men, and daughters of *white-Friars*.
 [530] 25 Nor is it, onely, while you keepe your feate
 Here, that his feast will last; but you shall eate
 A weeke at ord'naries, on his broken meat:
 If his *Muse* be true,
 Who commends her to you.

ANOTHER.

*Occasion'd
 by some
 persons
 imperti-
 nent ex-
 ception.*

THE ends of all, who for the *Scene* doe write,
 Are, or should be, to profit, and delight.
 And still't hath beene the praise of all best times,
 So persons were not touch'd, to taxe the crimes.
 5 Then, in this play, which we present to night,
 And make the object of your care, and sight,
 On forfeit of your selues, thinke nothing true:
 Lest so you make the maker to iudge you.
 For he knowes, *Poet* neuer credit gain'd
 10 By writing truths, but things (like truths) well fain'd.
 If any, yet, will (with particular flight
 Of application) wrest what he doth write;
 And that he meant or him, or her, will fay:
 They make a libell, which he made a play.

23 waiting wench] waiting-wench *WG*

1640 . . . 1717

MN. om. F₁ 1640 . . .

27 ord'naries] ordinaries *F₁*

Inserted by WG as footnote

7 true:] true *Q*

8 Lest] Least *F₁*

10 (like truthes) well fayn'd

F₁; like truths, well feign'd *G*

Act I. Scene I.

CLERIMONT, BOY, TRVE-WIT.

HA' you got the song yet perfect I ga' you, boy?

BOY. Yes, fir.

CLE. Let me heare it.

BOY. You shall, fir, but i'faith let no body else.

CLE. Why, I pray?

He comes out making himselfe ready.

5

BOY. It will get you the dangerous name of a *Poet* in towne, fir, besides me a perfect deale of ill will at the mansion you wot of, whose ladie is the argument of it: where now I am the welcom'tt thing vnder a man that comes there.

10

CLE. I thinke, and aboue a man too, if the truth were rack'd out of you.

BOY. No faith, I'll confesse before, fir. The gentlewomen play with me, and throw me o' the bed; and carry me in to my lady; and shee kiffes me with her oil'd face; and puts a perruke o' my head; and askes me an' I will weare her gowne; and I say, no: and then she hits me a blow o' the eare, and calls me innocent, and lets me goe.

CLE. No maruell, if the dore bee kept shut against your master, when the entrance is so easie to you—well fir, you shall goe there no more, left | I bee faine to seeke your voyce [531] in my ladies rushes, a fortnight hence. Sing, fir.

Boy sings.

TRV. Why, here's the man that can melt away his time, and neuer feeles it! what, betweene his mistris abroad, and his engle at home, high fare, soft lodging, fine clothes, and

25

Act I. Scene I.] includes Scenes II, III, IV. A Room in Clerimont's House. G

CLERIMONT] CLEREMONT 1692 H

2, 4, 6, 13 BOY] Page *GM* 5 pray] pay *Q* 7 besides me] besides
get me 1768 8 ladie] lady *F*₁ 15 in to] into 1692 H shee] she *F*₁
oil'd] oyl'd *F*₁ 22 MN. Page sings *G*

his fiddles; hee thinkes the houres ha' no wings, or the day
no post-horfe. Well, fir gallant, were you strooke with
the plague this minute, or condemn'd to any capitall
punishment to morrow, you would beginne then to thinke,
30 and value euery article o' your time, esteeme it at the true
rate, and giue all for't.

CLE. Why, what should a man doe?

*Horfes o'
the time.*

TRV. Why, nothing: or that, which when 'tis done, is
as idle. Harken after the next horfe-race, or hunting-
35 match; lay wagers, praise *Puppy*, or *Pepper-corne*, *White-
foote*, *Franklin*; sweare vpon *White-maynes* partie; spend
aloud, that my lords may heare you; visite my ladies at
night, and bee able to giue 'hem the character of euery
bowler, or better o' the greene. These be the things,
40 wherein your fashionable men exercise themselues, and
I for companie.

CLE. Nay, if I haue thy authoritie, I'le not leaue yet.
Come, the other are considerations, when wee come to haue
gray heads, and weake hammes, moist eyes, and shrunke
45 members. Wee'll thinke on 'hem then; then wee'll pray,
and fast.

TRV. I, and destine onely that time of age to goodnesse,
which our want of abilitie will not let vs employ in euill?

CLE. Why, then 'tis time enough.

50 TRV. Yes: as if a man should sleepe all the terme, and
thinke to effect his businesse the last day. O, CLERIMONT,
this time, because it is an incorporeall thing, and not subject
to sense, we mocke our selues the fineliest out of it, with
vanitie, and miserie indeede: not seeking an end of wretch-
55 ednesse, but onely changing the matter still.

CLE. Nay, thou'lt not leaue now—

TRV. See but our common disease! with what iustice

27 Gallant F_1 strooke] struck 1640... 30 article] particule 1640...
1717 33 MN. om. F_1 ...; *W G insert as footnote* 35 *Puppy*...]
Puppy... F_1 36 spend] speak 1640... 38 bee] be F_1 41 com-
panie] company F_1 44 moyst F_1 48 our] ou Q 56 now] no 1739

can wee complaine, that great men will not looke vpon vs, nor be at leifure to giue our affaires fuch difpatch, as wee expect, when wee will neuer doe it to our felues: nor 60 heare, nor regard our felues.

CLE. Foh, thou haft read PLVTARCHS moralls, now, or fome fuch tedious fellow; and it fhoves fo vilely with thee: 'Fore god, 'twill fpoile thy wit vtterly. Talke me of pinnes, and feathers, and ladies, and rufhes, and fuch things: 65 and leaue this *Stoicitie* alone, till thou mak'ft fermons.

TRV. Well, fir. If it will not take, I haue learn'd to loofe as little of my kindneffe, as I can. I'le doe good to no man againft his will, certainly. When were you at the colledge? 70

CLE. What colledge?

TRV. As if you knew not!

CLE. No faith, I came but from court, yefterday.

TRV. Why, is it not arriu'd there yet, the newes? A new foundation, | fir, here i' the towne, of ladies, that call 75 [532] themfelues the Collegiates, an order betweene courtiers, and country-madames, that liue from their hufbands; and giue entertainment to all the *Wits*, and *Braueries* o' the time, as they call 'hem: crie downe, or vp, what they like, or diflike in a braine, or a fafhion, with moft mafculine, or 80 rather *hermaphroditicall* authoritie: and, euery day, gaine to their colledge fome new probationer.

CLE. Who is the Prefident?

TRV. The graue, and youthfull matron, the lady HAUGHTY. 85

CLE. A poxe of her autumnall face, her peec'd beautie: there's no man can bee admitted till fhee be ready, now adaies, till fhee has painted, and perfum'd, and wafh'd, and fcour'd, but the boy here; and him fhee wipes her

60 nor heare] not heare 1717 64 Talke me] talk to me *WGM*
 73 but] bt *Q* 77 country] countrey *F*₁ 78 Wits, and Braueries *F*₁
 79 cry *F*₁ 81 hermaphroditical *F*₁... 83 president *F*₁ 86 beauty *F*₁
 87 she *F*₁ 89 sour'd... heere *F*₁

90 oil'd lips vpon, like a sponge. I haue made a song, I pray
thee heare it, o' the subiect.

SONG.

*S*till to be neat, still to be drest,
As, you were going to a feast;
Still to be pou'dred, still perfum'd:
95 Lady, it is to be presum'd,
Though arts hid causes are not found,
All is not sweet, all is not sound.

Giue me a looke, giue me a face,
That makes simplicitie a grace;
100 Robes loosely flowing, haire as free:
Such sweet neglect more taketh me,
Then all th' adulteries of art.
They strike mine eyes, but not my heart.

TRV. And I am, clearely, o' the other side: I loue
105 a good dressing, before any beautie o' the world. O,
a woman is, then, like a delicate garden; nor, is there one
kind of it: she may varie, euery houre; take often counsell
of her glasse, and choose the best. If shee haue good eares,
shew 'hem; good haire, lay it out; good legs, weare short
110 cloathes; a good hand, discover it often; practise any art,
to mend breath, clenfe teeth, repaire eye-browes, paint, and
professe it.

CLE. How? publiquely?

TRV. The doing of it, not the manner: that must bee
115 priuate. Many things, that seeme foule, i' the doing, doe
please, done. A lady should, indeed, studie her face, when
wee thinke shee sleepe: nor, when the dores are shut,
should men bee inquiring, all is sacred within, then. Is it

90 oyl'd lippes F_1 93 As,] As 1640 ... 94 bee F_1 103 Thy F
they $F_1 Q$... 105 beauty F_1 107 shee F_1 108 chuse F_1 1640
109 show F_1 1640 ... legges F_1 116 indeede, study ... wee thinke
she F_1

for vs to see their perrukes put on, their false teeth, their complexion, their eye-browes, their nailes? you see guilders ¹²⁰ will not worke, but inclos'd. They must not discover, how little serues, with the helpe of art, to adorne a great deale. How long did the canuas hang afore | *Ald-gate*? were the [533] people suffer'd to see the cities *Loue*, and *Charitie*, while they were rude stone, before they were painted, and ¹²⁵ burnish'd? No. No more should seruants approach their mistresses, but when they are compleat, and finish'd.

CLE. Well said, my TRVE-WIT.

TRV. And a wife ladie will keepe a guard alwaies vpon the place, that shee may doe things securely. I once ¹³⁰ followed a rude fellow into a chamber, where the poore madame, for halfe, and troubled, snatch'd at her perruke, to couer her baldnesse: and put it on, the wrong way.

CLE. O prodigie!

TRV. And the vn-conscionable knaue held her in ¹³⁵ complement an houre, with that reuerst face, when I still look'd when shee should talke from the t'other side.

CLE. Why, thou should'st ha' releu'd her.

TRV. No faith, I let her alone, as wee'll let this argument, if you please, and passe to another. When saw you DAV- ¹⁴⁰ PHINE EVGENIE?

CLE. Not these three daies. Shall we goe to him this morning? he is very melancholique, I heare.

TRV. Sicke o' the vncler? is hee? I met that stiffe peece of formalitie, his vncler, yesterday, with a huge turbant ¹⁴⁵ of night-caps on his head, buckled ouer his eares.

CLE. O, that's his custome when he walkes abroad. Hee can endure no noyse, man.

TRV. So I haue heard. But is the disease so ridiculous

120 nayles *F*₁ 122 serues] serue *Q* 124 Cities *F*₁ 125 and
burnish'd] p. 533 *begins here F*₁ 126 Seruants approach 130 she *F*₁
137 'tother *F*; tother 1640... 138 releu'd *F*₁ 141 Eugene
1692 *H* 143 melancholick 1692... melancholy *G* 144 is he *F*₁
145 formality *F*₁

150 in him, as it is made? they say, hee has benee vpon diuers
treaties with the Fish-wiues, and Orange-women; and
articles propounded betweene them: mary, the Chimney-
sweepers will not be drawne in.

CLE. No, nor the Broome-men: they stand out stiffely.
155 He cannot endure a Costard-monger, he fwounes if he heare
one.

TRV. Me thinkes, a Smith should be ominous.

CLE. Or any Håmer-man. A Brasier is not suffer'd to
dwel in the parish, nor an Armorer. He would haue
160 hang'd a Pewterers 'prentice once vpon a shroue-tuedaies
riot, for being o' that trade, when the rest were quit.

TRV. A Trumpet should fright him terribly, or the
Hau'-boyes?

CLE. Out of his senses. The Waights of the citie haue
165 a pension of him, not to come neere that ward. This
youth practis'd on him, one night, like the Bell-man; and
neuer left till hee had brought him downe to the doore,
with a long-sword: and there left him flourishing with
the aire.

170 BOY. Why, fir! hee hath chofen a street to lie in, so
narrow at both ends, that it will receiue no coaches, nor
carts, nor any of these common noifes: and therefore, we
that loue him, deuise to bring him in such as we may, now
and then, for his exercise, to breath him. Hee would grow
175 resty else in his ease. His vertue would rust without
action. I entreated a Beare-ward, one day, to come downe
with the dogs of some foure parishes that way, and I thanke
[534] him, he did; & cryed his games vnder master | MOROSE'S
windore: till he was sent crying away, with his head made

150 he F_1 152 marry Q ... , but not uniformly 155 hee F_1
158 Hammer-man F_1 ... 159 dwell F_1 ... 160 vpon] on F_1 ... 1717
-tuesdayes F_1 161 quit] quiet 1692... 1768 162 should] would
 H ... 1717 165 nere F_1 167 he F_1 169 ayre F_1 170 he F_1
171 no carts 1768 172 noyses F_1 173 bring him in] *om.* in F_1
1640... 1717 175 : his vertue F_1 ; 1640... 177 dogges... him he did F_1
178 and cried F_1 179 windore] window 1640, not uniformly so

a most bleeding spectacle to the multitude. And, another 180
time, a Fencer, marching to his prize, had his drum
most tragically run through, for taking that street in his
way, at my request.

TRV. A good wag. How do's he for the bells?

CLE. O, i' the Queenes time, he was wont to goe out of 185
towne every fatterday at ten a clock, or on holy-day-eues.
But now, by reason of the sicknesse, the perpetuities of
ringing has made him devise a roome, with double walls,
and treble feelings; the windores close shut, and calk'd:
and there he liues by candle-light. He turn'd away a man, 190
last weeke, for hauing a paire of new shooes that creak'd.
And this fellow waits on him, now, in tennis-court socks, or
slippers sol'd with wooll: and they talke each to other,
in a trunke. See, who comes here.

Act I. Scene II.

DAUPHINE, TRVE-WIT, CLERIMONT.

HOW now! what aile you firs? dumbe?

TRV. Strooke into stone, almost, I am here, with tales
o' thine vncler! There was neuer such a prodigie heard of.

DAVP. I would you would once loofe this subiect,
my masters, for my sake. They are such as you are, that 5
haue brought mee into that predicament, I am, with him.

TRV. How is that?

DAVP. Mary, that he will dif-inherit me, no more. Hee
thinks, I, and my companie are authors of all the ridiculous
acts, and moniments are told of him. 10

180 most bleeding] p. 534 *begins here* F₁
1640...1717 182 through] *thorow* Q
eues F₁ 190 hee... *candlelight* F₁
other 1768

181 marching] *going* F₁
186 a clocke F₁ *holy day*
193 each to other] *to each*

TRUE-WIT] TRV-WIT F₁ 1 ayle F₁ 2 stroke F₁; *struck* 1640...
4 DAVP.] DAV. F₁ *through Act I. Sc. 2, 3*; DAU. 1640 8 He thinks...
company F₁ 10 mon'ments F₁...; *monuments* W G

TRV. S'lid, I would be the author of more, to vexe him, that purpose deferues it: it giues thee law of plaguing him. I'll tell thee what I would doe. I would make a false almanack; get it printed: and then ha' him drawne out on
 15 a coronation day to the *tower-wharfe*, and kill him with the noise of the ordinance. Dif-inherit thee! hee cannot, man. Art not thou next of blood, and his sisters sonne?

DAVP. I, but he will thrust me out of it, he voves, and marry.

20 TRV. How! that's a more portent. Can he endure no noise, and will venter on a wife?

CLE. Yes: why, thou art a stranger, it seemes, to his best trick, yet. He has impleid a fellow this halfe yeere, all ouer *England*, to harken him out a dumbe woman; bee
 25 shee of any forme, or any qualitie, so shee bee able to beare children: her silence is dowrie enough, he saies.

TRV. But, I trust to god, he has found none.

CLE. No, but hee has heard of one that's lodg'd i' the next street to him, who is exceedingly soft-spoken; thrifty
 30 of her speech; that spends but fixe words a day. And her hee's about now, and shall haue her.

[535] TRV. Is't possible! who is his agent i' the businesse?

CLE. Mary, a Barber, one CVT-BERD: an honest fellow, one that tells DAVPHINE all here.

35 TRV. Why, you oppresse mee with wonder! A woman, and a barber, and loue no noise!

CLE. Yes faith. The fellow trims him silently, and has not the knacke with his sheeres, or his fingers: and that continence in a barber hee thinks so eminent a vertue, as
 40 it has made him chiefe of his counsell.

11 S'lid] 'Slid 1640...	12 thee law] the law 1692 H	14 alma-
nacke F_1	15 tower wharfe F_1	16 he cannot F_1
20 more portent] mere potent M	22 Yes, why thou art a stranger,	17 blood F_1
it seemes, to his best tricke, yet. F_1	23 yeare F_1	24 hearken F_1
25 qualitie, so she be F_1	26 sayes F_1	29 soft spoken F_1
30 six F_1	33 one CVT-BERD] <i>om.</i> F_1 1640... 1717	36 noyse F_1
37 trimes F_1	39 continence] continency 1692... 1717	

TRV. Is the barber to be seene? or the wench?

CLE. Yes, that they are.

TRV. I pray thee, DAVPHINE, let's goe thether.

DAVP. I haue some businesse now: I cannot i' faith.

TRV. You shall haue no businesse shall make you neglect ⁴⁵
this, sir, wee'll make her talke, beleeeue it; or if shee will
not, wee can giue out, at least so much as shall interrupt the
treatie: wee will breake it. Thou art bound in conscience,
when hee suspects thee without cause, to torment him.

DAVP. Not I, by any meanes. I'll giue no suffrage ⁵⁰
to't. He shall neuer ha' that plea against me, that
I oppos'd the least phant'sie of his. Let it lie vpon my
starres to be guiltie, I'll be innocent.

TRV. Yes, and be poore, and beg; doe, innocent:
when some groome of his has got him an heire, or this ⁵⁵
barber, if hee himselfe cannot. Innocent! I pray thee,
NED, where lyes shee? let him be innocent, still.

CLE. Why, right ouer against the barbers; in the house,
where sir IOHN DAW lyes.

TRV. You doe not meane to confound me! 60

CLE. Why?

TRV. Do's he, that would marry her, know so much?

CLE. I cannot tell.

TRV. 'Twere inough of imputation to her, with him.

CLE. Why? 65

TRV. The onely talking sir i' th' towne! IACK DAW!
And he teach her not to speake—God b'w'you. I haue
some businesse too.

CLE. Will you not goe thether then?

TRV. Not with the danger to meet DAW, for mine eares. ⁷⁰

CLE. Why? I thought you two had beene vpon very
good termes.

48 treaty F_1 51 Hee F_1 52 lye F_1 56 He F_1 57 lies
she, Innocent F_1 59 lies F_1 60 You doe not] *om.* doe 1692 *H*
62 Do's] *dos* F_1 ; does 1692... 66 i' th' towne!... hee F_1 67 God
be wi' you *G, uniformly*

TRV. Yes, of keeping distance.

CLE. They say he is a very good scholler.

75 TRV. I, and hee sayes it first. A poxe on him, a fellow that pretends onely to learning, buyes titles, and nothing else of bookes in him.

CLE. The world reports him to be very learned.

TRV. I am sorry, the world should so conspire to
80 belie him.

CLE. Good faith, I haue heard very good things come from him.

TRV. You may. There's none so desperately ignorant
[536] to denie that: | would they were his owne. God b'w'you
85 gentlemen.

CLE. This is very abrupt!

Act I. Scene III.

DAUPHINE, CLERIMONT, BOY.

COME, you are a strange open man, to tell euey thing,
thus.

CLE. Why, beleeue it DAUPHINE, TRVE-WIT'S a very honest fellow.

5 DAVP. I thinke no other: but this franke nature of his is not for secrets.

CLE. Nay, then, you are mistaken DAUPHINE: I know where he has beene well trusted, and discharg'd the trust very truely, and heartily.

10 DAVP. I contend not, NED, but, with the fewer a businesse is carried, it is euer the safer. Now we are alone, if you'll goe thether, I am for you.

CLE. When were you there?

DAVP. Last night: and such a *decameron* of sport fallen
15 out! BOCCACE neuer thought of the like. DAW do's nothing but court her; and the wrong way. Hee would lie with

79 sorry . . . belye F_1 85 gentleman F_1
8 hee F_1 15 do's] dos F_1 ; does 1680 . . .

her, and praises her modestie ; desires that shee would talke, and bee free, and commends her silence in verses : which hee reades, and sweares, are the best that euer man made. Then railles at his fortunes, stamps, and mutines, why he is ²⁰ not made a counsellor, and call'd to affaires of state.

CLE. I pray thee let's goe. I would faine partake this. Some water, Boy.

DAVP. Wee are inuited to dinner together, he and I, by one that came thether to him, fir LA-FOOLE. 25

CLE. O, that's a precious mannikin !

DAVP. Doe you know him ?

CLE. I, and he will know you too, if ere he saw you but once, though you should meet him at church in the midst of praiers. Hee is one of the *Braueries*, though he be none ³⁰ o' the *Wits*. He will salute a Iudge vpon the bench, and a Bishop in the pulpit, a Lawyer when hee is pleading at the barre, and a Lady when shee is dauncing in a masque, and put her out. He do's giue playes, and suppers, and inuites his guests to 'hem, aloud, out of his windore, as they ³⁵ ride by in coaches. He has a lodging in the *Strand* for the purpose. Or to watch when ladies are gone to the *China* houfes, or the *Exchange*, that hee may meet 'hem by chance, and giue 'hem presents, some two or three hundred pounds-worth of toyes, to be laught at. He is ⁴⁰ neuer without a spare banquet, or sweet-meats in his chamber, for their women to alight at, and come vp to, for a bait.

DAVP. Excellent ! He was a fine youth last night, but now he is much finer ! what is his christen-name ? I ha' ⁴⁵ forgot.

17 praises F_1 20 hee F_1 22 lets goe F_1 24, 28, 44 hee F_1
 26 mannikin. F_1 30 prayers F_1 30, 32 He F_1 31 iudge F_1
 32 bishop F_1 lawyer F_1 33 lady F_1 she F_1 35 guesstes F_1
 36 strand F_1 37 purpose : or to F_1 38 Exchange F_1 meete F_1
 40 pounds worth F_1 42 for their women] *om.* for F_1 1640... 1717
 43 bayt F_1 45 christen name F_1 1640... 1717 ; Christian *W...*

CLE. Sir AMOROUS LA-FOOLE.

[537] BOY. The gentleman is here below, that ownes that name.

50 CLE. Hart, hee's come, to inuite me to dinner, I hold my life.

DAVP. Like enough : pray thee, let's ha' him vp.

CLE. Boy, marshall him.

BOY. With a truncheon, fir?

55 CLE. Away, I beseech you. I'll make him tell vs his pedigree, now; and what meat he has to dinner; and, who are his guests; and, the whole course of his fortunes: with a breath.

Act I. Scene IIII.

LA-FOOLE, CLERIMONT, DAVPHINE.

S'Aue, deare fir DAVPHINE, honor'd master CLERIMONT.

CLE. Sir AMOROUS! you haue very much honored my lodging, with your presence.

LA-F. Good faith, it is a fine lodging! almost, as
5 delicate a lodging, as mine.

CLE. Not so, fir.

LA-F. Excuse me, fir, if it were i' the *Strand*, I assure you. I am come, master CLERIMONT, to entreat you wait vpon two or three ladies, to dinner, to day.

10 CLE. How, fir! wait vpon 'hem? did you euer see me carry dishes?

LA-F. No, fir, dispence with me; I meant, to beare 'hem companie.

CLE. O, that I will, fir. The doubtfulnesse o' your
15 phrase, beleuee it, fir, would breed you a quarrell, once an houre, with the terrible boyes, if you should but keepe 'hem fellowship a day.

47 Sir AMOROUS] Sis Amorous F_1 ; Sir Amorous H 48, 54 BOY]
Page G 48 The gentleman is here that owes that name F_1 1640; The
gentleman is here that owns that name 1692... 1717 56 hee F_1 57 guesstes F_1
7 Strand F_1 8 wait] to wait G 13 companie F_1

LA-F. It should be extremely against my will, fir, if I contested with any man.

CLE. I beleuee it, fir; where hold you your feast? 20

LA-F. At TOM OTTERS, fir.

DAVP. TOM OTTER? what's he?

LA-F. Captaine OTTER, fir; he is a kind of gamster: but he has had command, both by sea, and by land.

DAVP. O, then he is *animal amphibium*? 25

LA-F. I, fir: his wife was the rich *China*-woman, that the courtiers visited so often, that gaue the rare entertainment. She commands all at home.

CLE. Then, shee is Captaine OTTER?

LA-F. You say very well, fir; she is my kinf-woman, 30 a LA-FOOLE by the mother side, and will inuite, any great ladies, for my sake.

DAVP. Not of the LA-FOOLES of *Effex*?

LA-F. No, fir, the LA-FOOLES of *London*.

CLE. Now, h'is in. 35

LA-F. They all come out of our house, the LA-FOOLES o' the north, the LA-FOOLES of the west, the LA-FOOLES of the east, and fouth—we | are as ancient a family, as any [538] is in *Europe*—but I my selfe am descended lineally of the french LA-FOOLES—and, wee doe beare for our coate 40 *Yellow*, or *Or*, checker'd *Azure*, and *Gules*, and some three or foure colours more, which is a very noted coate, and has, some-times, beene solemnly worne by diuers nobilitie of our house—but let that goe, antiquitie is not respected now—I had a brace of fat Does sent me, gentlemen, & halfe 45 a dosen of phesants, a dosen or two of godwits, and some other fowle, which I would haue eaten, while they are good, and in good company—there will be a great lady, or two, my lady HAUGHTY, my lady CENTAVRE, misstris DOL

18 extremely F_1 23 hee F_1 27 the] her 1768 entertainment
 F_1 30 shee is my kinswoman F_1 35 h'is] hee's 1640; he's *H*... 39 my self
 F_1 40 French F_1 we do beare our coat yellow F_1 ; *om.* for 1640... 1717
 42 coulors F_1 43 sometimes F_1 nobility F_1 44 antiquity F_1 45
 does sent mee, gentlemen, and halfe F_1 47 foule F_1 48 great] grat Q

50 MAVIS—and they come a' purpose, to see the filent gentle-
 woman, mistress EPICOENE, that honest sir JOHN DAW has
 promis'd to bring thether—and then, mistress TRVSTY, my
 ladies woman, will be there too, and this honorable Knight,
 sir DAVPHINE, with your selfe, master CLERIMONT—and
 55 wee'll bee very merry, and haue fidlers, and daunce—
 I haue beene a mad wag, in my time, and haue spent some
 crownes since I was a page in court, to my lord LOFTY, and
 after, my ladies gentleman-vsher, who got mee knighted in
Ireland, since it pleas'd my elder brother to die—I had
 60 as faire a gold ierkin on that day, as any was worne in
 the *Iland-voyage*, or at *Caliz*, none disprais'd, and I came
 ouer in it hither, show'd my selfe to my friends, in court,
 and after went downe to my tenants, in the countrey,
 and furuai'd my lands, let new leases, tooke their money,
 65 spent it in the eye o' the land here, vpon ladies—and
 now I can take vp at my pleasure.

DAVP. Can you take vp ladies, sir?

CLE. O, let him breath, he has not recouer'd.

DAVP. Would I were your halfe, in that commoditie—

70 LA-F. No, sir, excuse mee: I meant money, which can
 take vp any thing. I haue another guest, or two, to inuite,
 and say as much to, gentlemen. I'll take my leaue
 abruptly, in hope you will not faile—Your seruant.

DAVP. Wee will not faile you, sir precious LA-FOOLE;
 75 but shee shall, that your ladies come to see: if I haue
 credit, afore sir DAW.

CLE. Did you euer heare such a wind-fucker, as this?

DAVP. Or, such a rooke, as the other! that will betray
 his mistress, to be seene. Come, 'tis time, we preuented it.

80 CLE. Goe.

50 a' purpose] o' purpose *WG* 53 bee *F*₁ knight *F*₁ 55 be *F*₁
 56 & haue spent *F*₁ 58 gentleman vsher *F*₁ me *F*₁ 60 Ierkin *F*₁
 any was worne] any worn *GM* 61 Iland *F*₁; Island *H*... *Caliz*]
 Cadiz *H*... 69 commodity *F*₁ 70 LA-F.] CLE. *F*₁ 1640... 1717
 72 Gentlemen *F*₁ 74 We *F*₁ 77 wind-sucker *H*... 79 mistress]
 master 1640... 1717 Come, tis *F*₁

Act II. Scene I.

MOROSE, MVTE.

CANNOT I, yet, find out a more compendious method, then by this trunke, to saue my seruants the labour of speech, and mine cares, the discord of founds? Let mee see: all discourses, but mine owne, afflikt mee, they seeme harsh, impertinent, and irksome. Is it not | possible, that thou 5 [539] should'st answere me, by signes, and, I apprehend thee, fellow? speake not, though I question you. You haue taken the ring, off from the street dore, as I bad you? answere me not, by speech, but by silence; vnlesse, it be otherwise (—) very good. And, you haue fastened on a thicke quilt, or flock-bed, on the out-side of the dore; that if they knocke with their daggers, or with bricke-bats, they can make no noise? but with your leg, your answere, vnlesse it be otherwise (—) very good. This is not, onely, fit modestie in a seruant, but good state, and discretion in 15 a master. And you haue beene with CVTBERD, the barber, to haue him come to me? (—) good. And, he will come presently? answere me not but with your leg, vnlesse it be otherwise: if it be otherwise, shake your head, or shrug (—) so. Your *Italian*, and *Spaniard*, are wise in these! 20 and it is a frugall, and comely grauitie. How long will it bee, ere CVTBERD come? stay, if an houre, hold vp your whole hand; if halfe an houre, two fingers; if a quarter, one; (—) good: halfe a quarter? 'tis well. And haue you giuen him a key, to come in without knocking? (—) good. 25 And, is the lock oild, and the hinges, to day? (—) good.

Act II. Scene I. includes Sc. I and II. A Room in Morose's House. G

1 finde F_1 4 me, . . . harshe F_1 6 answer F_1 12 brickbats F_1
 13 legge F_1 your answere] you answer 1640 . . . 1717 14 onely, fit] only
 a fit M 16 been F_1 18 not] *om.* 1768 legge, unless it bee otherwise F_1
 19 bee F_1 20 So F_1 21 it is, a frugall and comely grauity. F_1
 26 oyl F_1

And the quilting of the staires no where worne out, and bare? (—) very good. I see, by much doctrine, and impulsion, it may be effected: stand by. The *Turke*,
 30 in this diuine discipline, is admirable, exceeding all the potentates of the earth; still waited on by mutes; and all his commands so executed; yea, euen in the warre (as I haue heard) and in his marches, most of his charges, and directions, giuen by signes, and with silence: an exquisite
 35 art! and I am heartily asham'd, and angrie often-times, that the Princes of *Christendome*, should suffer a *Barbarian*, to transcend 'hem in so high a point of felicitie. I will practise it, hereafter. How now? oh! oh! what villaine? what prodigie of mankind is that? looke. Oh! cut his throat; cut his throat: what murderer hell-hound deuill can this be?

*One windes
 a horne
 without.
 Again.*

MVT. It is a post from the court—

MOR. Out rogue, and must thou blow thy horne, too?

MVT. Alas, it is a post from the court, fir, that sayes,
 45 hee must speake with you, paine of death—

MOR. Paine of thy life, be silent.

Act II. Scene II.

TRVE-WIT, MOROSE, CVTBERD.

BY your leaue, fir (I am a stranger here) is your name, master MOROSE? is your name, master MOROSE? filhes! *Pythagoreans* all! this is strange! What say you, fir, nothing? Has HARPOCRATES beene here, with his club,
 5 among you? well fir, I will beleeuue you to bee the man, at this time: I will venter vpon you, fir. Your friends at court commend 'hem to you, fir—

33 chardges F_1 35 oftentimes F_1 36 Barbarian F_1 37 Felicity F_1
 39 mankinde F_1 40 deuill] diuell F_1 ; diuell 1640; diuell 1692 . . . 1717
 44 Alasse, F_1 45 speake with you] om. with F_1 1640 . . . 46 Payne F_1
 I sir, I am a stranger here: F_1 1640 . . . ; sir;—I am a stranger here:— G
 4 heere F_1 5 bee F_1

(MOR. O men! ô manners! was there euer such an [540] impudence?)

TRV. And are extremely follicitous for you, fir. 10

MOR. Whose knaue are you!

TRV. Mine owne knaue, and your compere, fir.

MOR. Fetch me my fword—

TRV. You fhall tafte the one halfe of my dagger, if you do (groome) and you, the other, if you firre, fir: be patient, 15 I charge you, in the kings name, and heare mee without infurrection. They fay, you are to marry? to marry! doe you marke, fir?

MOR. How then, rude companion!

TRV. Mary, your friends doe wonder, fir, the *Thames* 20 being fo neere, wherein you may drowne fo handfomely; or *London-bridge*, at a low fall, with a fine leape, to hurry you downe the ftream; or, fuch a delicate fteeple, i' the towne, as *Bow*, to vault from; or, a brauer height, as *Pauls*, or, if you affected to doe it neerer home, and 25 a fhorter way, an excellent garret windore, into the ftreet; or, a beame, in the faid garret, with this halter; which they haue fent, and defire, that you would fooner commit your graue head to this knot, then to the wed-lock nooze; or, take a little fublimite, and goe out of the world, like 30 a rat; or a flie (as one faid) with a ftraw i' your arfe: any way, rather, then to follow this goblin *matrimony*. Alas fir, doe you euer thinke to find a chafte wife, in thefe times? now? when there are fo many mafques, plaies, puritane preachings, mad-folkes, and other ftrange fights to be feene 35 daily, priuate and publike? if you had liu'd in king ETHELDRED'S time, fir, or EDWARD the Confeffors, you might, perhaps, haue found in fome cold countrey-hamlet,

*He fhewes
him a
halter.*

10 TRV. And are ...] p. 540 begins here *F*₁ 16 me *F*₁ 20 Marry *F*₁
25 nearer *F*₁ 26 window *F*₁, but not uniformly 27 halter, *F*₁
29 wedlocke *F*₁ 31 or, a flye *F*₁ () om. *G* 32 to follow] om. to *WG*
Alasse, ... finde *F*₁ 35 preachings] parlee's *F*₁; Parlees 1640 ... *W*
madfolkes, ... to bee feene dayly, *F*₁ 37 time, fir,] om. fir *F*₁ Confessors]
confessor *WG* 38 found] found one *WG* countrey hamlet *F*₁

then, a dull frostie wench, would haue beene contented with
 40 one man : now, they will as soone be pleas'd with one leg,
 or one eye. I'll tell you, fir, the monstros hazards you
 fhall runne with a wife.

MOR. Good fir! haue I euer cofen'd any friends of
 yours of their land? bought their possessions? taken forfeit
 45 of their morgage? begg'd a reuerfion from 'hem? bastarded
 their issue? what haue I done, that may deferue this?

TRV. Nothing, fir, that I know, but your itch of
 marriage.

MOR. Why? if I had made an affassinate vpon your
 50 father; vitiated your mother; rauished your sistere—

TRV. I would kill you, fir, I would kill you, if you
 had.

MOR. Why? you doe more in this, fir: It were
 a vengeance centuple, for all facinorous acts, that could be
 55 nam'd, to doe that you doe—

TRV. Alas, fir, I am but a messenger: I but tell you,
 what you must heare. It seemes, your friends are carefull
 after your foules health, fir, and would haue you know the
 danger (but you may doe your pleasure, for all them,
 60 I perfwade not, fir) If, after you are married, your wife
 doe run away with a vaulter, or the *Frenchman* that walkes
 vpon ropes, or him that daunces the iig, or a fencer for his
 skill at his weapon, why it is not their fault; they haue
 [541] discharged their consciences: when you know | what may
 65 happen. Nay, suffer valiently, fir, for I must tell you, all
 the perills that you are obnoxious too. If shee be faire,
 yong, and vegetous, no sweet meats euer drew more flies;
 all the yellow doublets, and great roses i' the towne will
 bee there. If foule, and crooked, shee'll bee with them,
 70 and buy those doublets, and roses, fir. If rich, and that
 you marry her dowry, not her; shee'll raigne in your house,
 as imperious as a widow. If noble, all her kindred will be

43 Good sir; haue I euer cosen'd, any friends of yours, *F*₁ 45 beg'd *F*₁
 56 *Alasse F*₁ 60 if, after *F*₁

your tyrannes. If fruitfull, as proud as *May*, and humorous as *April*; she must haue her doctors, her midwiues, her nurfes, her longings euery houre: though it be for the 75 dearest morfell of man. If learned, there was neuer such a parrat; all your patrimony will be too little for the guefts, that must be inuited, to heare her speake *Latine* and *Greeke*: and you must lie with her in those languages too, if you will please her. If precise, you must feast all the 80 filenc'd brethern, once in three daies; salute the sisters; entertaine the whole family, or wood of 'hem; and heare long-winded exercifes, singings, and catechifings, which you are not giuen to, and yet must giue for: to please the zealous matron your wife, who, for the holy cause, will 85 cofen you, ouer and aboue. You beginne to sweate, sir? but this is not halfe, i' faith: you may do your pleasure notwithstanding, as I said before, I come not to perswade you. Vpon my faith, master seruingman, if you doe stirre, I will beat you.

*The Mute
is stealing
away.*

MOR. O, what is my sinne? what is my sinne?

TRV. Then, if you loue your wife, or rather, dote on her, sir: ô, how shee'll torture you! and take pleasure i' your torments! you shall lye with her but when she lifts; she will not hurt her beauty, her complexion; or it must be 95 for that iewell, or that pearle, when she do's; euery halfe houres pleasure must be bought anew: and with the same paine, and charge, you woo'd her at first. Then, you must keepe what seruants shee please; what company shee will; that friend must not visit you without her licence; and him 100 shee loues most shee will seeme to hate eagerliest, to decline your ielousie; or, faigne to bee ielous of you first; and for that cause goe liue with her shee-friend, or cofen at the colledge, that can instruct her in all the mysteries, of writing letters, corrupting seruants, taming spies; where 105 shee must haue that rich gounne for such a great day; a new one for the next; a richer for the third; bee seru'd in

filuer ; haue the chamber fill'd with a succession of groomes,
 footmen, vsers, and other messengers ; besides embroy-
 110 derers, iewellers, tyre-women, sempsters, fether-men, perfu-
 mers ; while shee feesles not how the land drops away ; nor
 the acres melt ; nor forfees the change, when the mercer
 has your woods for her veluets ; neuer weighes what her
 pride costs, fir : so shee may kisse a page, or a smoth chinne,
 115 that has the despaire of a beard ; bee a statef-woman, know
 all the newes, what was done at *Salisbury*, what at the
Bath, what at court, what in progresse ; or, so shee may
 censure *poets*, and authors, and stiles, and compare 'hem,
 DANIEL with SPENSER, IONSON with the tother youth,
 120 and so foorth ; or, be thought cunning in controuerfies, or
 the very knots of diuinitie ; and haue, often in her mouth,
 [542] the state of | the question : and then skip to the *Mathema-*
tiques, and demonstration and answere, in religion to one ;
 in state, to another, in baud'ry to a third.

125 MOR. O, ô !

TRV. All this is very true, fir. And then her going in
 disguise to that coniuurer, and this cunning woman : where
 the first question is, how soone you shall die ? next, if her
 present seruant loue her ? next that, if she shall haue a new
 130 seruant ? and how many ? which of her family would make
 the best baud, male, or female ? what precedence she shall
 haue by her next match ? and sets downe the answers, and
 beleeuues 'hem about the scriptures. Nay, perhaps she'll
 study the art.

135 MOR. Gentle fir, ha' you done ? ha' you had your
 pleasure o' me ? I'll thinke of these things.

TRV. Yes fir : and then comes reeking home of vapor
 and sweate, with going afoot, and lies in, a moneth, of a new
 face, all oyle, and birdlime ; and rises in asses milke, and is
 140 clens'd with a new *fucus* : god b'w'you, fir. One thing

111 while] whilst *WG*
 Iohnson *Q* 1640 . . . 1717
 if *H* ; next, if *W*

113 has] seizes 1768
 129 next that, if] next that if 1692 ; Next, that

119 IONSON]

more (which I had almost forgot.) This too, with whom you are to marry, may haue made a conuayance of her virginity aforehand, as your wife widdowes doe of their states, before they marry, in trust to some friend, fir: who can tell? or if she haue not done it yet, she may doe, vpon ¹⁴⁵ the wedding day, or the night before, and antidate you cuckold. The like has beene heard of, in nature. 'Tis no deuis'd impossible thing, fir. God b'w'you: I'll be bold to leaue this rope with you, fir, for a remembrance. Farewell MVTE.

MOR. Come, ha' me to my chamber: but first shut the dore. O, shut the dore, shut the dore: Is he come ¹⁵⁰ *The horne againe.*

CVT. 'Tis I, fir, your barber.

MOR. O, CVTBERD, CVTBERD, CVTBERD! here has bin ¹⁵⁵ a cut-throate with me: helpe me in to my bed, and giue me phyficke with thy counsell.

Act II. Scene III.

DAW, CLERIMONT, DAVPHINE, EPICOENE.

NAy, and she will, let her refuse, at her owne charges: 'tis nothing to me, gentlemen. But she will not bee inuited to the like feasts, or guests, euery day.

CLE. O, by no meanes, shee may not refuse—to stay ^{*They dissuade her, privately.*} at home, if you loue your reputation: 'Slight, you are inuited thither o' purpose to bee seene, and laught at by the lady of the colledge, and her shadowes. This trumpeter hath proclaim'd you.

DAVP. You shall not goe; let him be laught at in your steade, for not bringing you: and put him to his extem- ¹⁰

141 () om.

Act II. Scene III.]

Daw's House. G

147 beene] bin Q

Sc. III and IV. A Room in sir John

porall faculty of fooling, and talking loud to fatisfie the company.

CLE. He will fufpect vs, talke aloud. 'Pray' miftris
 [543] EPICOENE, let's fee | your verfes; we haue fir IOHN DAW'S
 15 leaue: doe not conceale your feruants merit, and your
 owne glories.

EPI. They'll proue my feruants glories, if you haue
 his leaue fo foone.

DAVP. His vaine glories, lady!

20 DAW. Shew 'hem, shew 'hem, miftris, I dare owne 'hem.

EPI. Iudge you, what glories?

DAW. Nay, I'll read 'hem, my felfe, too: an author
 muft recite his owne workes. It is a *madrigall* of modeftie.

*Modeft, and faire, for faire and good are neere
 25 Neighbours, how ere.—*

DAVP. Very good.

CLE. I, Is't not?

DAW. *No noble vertue euer was alone,
 But two in one.*

30 DAVP. Excellent!

CLE. That againe, I pray' fir IOHN.

DAVP. It has fome thing in 't like rare wit, and fenfe.

CLE. Peace.

DAW. *No noble vertue euer was alone,
 35 But two in one.*

*Then, when I praife sweet modeftie, I praife
 Bright beauties raies:*

*And hauing prais'd both beauty and modeftie,
 I haue prais'd thee.*

40 DAVP. Admirable!

CLE. How it chimes, and cries tinke i' the clofe,
 diuinely!

DAVP. I, 'tis SENECA.

CLE. No, I thinke 'tis PLVTARCH.

45 DAW. The *dor* on PLVTARCH, and SENECA, I hate it:

they are mine owne imaginations, by that light. I wonder those fellows haue such credit with gentlemen!

CLE. They are very graue authors.

DAW. Graue asses! meere *Effaists*! a few loofe sentences, and that's all. A man would talke so, his whole age, I doe vtter as good things euery houre, if they were collected, and obseru'd, as either of 'hem.

DAVP. Indeede! fir IOHN?

CLE. Hee must needs, liuing among the *Wits*, and *Braueries* too.

DAVP. I, and being president of 'hem, as he is.

DAW. There's ARISTOTLE, a mere common place-fellow; PLATO, a discourfer; THUCIDIDES, and LIVIE, tedious and drie; TACITVS, an entire knot: fometimes worth the vntying, very seldome.

CLE. What doe you think of the *Poets*, fir IOHN?

DAW. Not worthy to be nam'd for authors. HOMER, an old tedious prolixie ass, talkes of curriers, and chines of beefe. VIRGIL, of dunging of land, and bees. HORACE, of I know not what.

CLE. I thinke so.

DAW. And so PINDARVS, LYCOPHRON, ANACREON, [544] CATVLLVS, SENECA, the tragœdian, LVCAN, PROPERTIVS, TIBVLLVS, MARTIAL, IUVENAL, AVSONIVS, STATIVS, POLITIAN, VALERIVS FLACCVS, and the rest—

CLE. What a sacke full of their names he has got!

DAVP. And how he poures 'hem out! POLITIAN, with VALERIVS FLACCVS!

CLE. Was not the character right, of him?

DAVP. As could be made, i' faith.

DAW. And PERSIVS, a crabbed cockescombe, not to be endur'd.

DAVP. Why? whom do you account for authors, fir IOHN DAW?

57 There is Aristotle *F*₂ common place-fellow] common-place fellow
1640 . . .

80 DAW. *Syntagma Iuris ciuilib, Corpus Iuris ciuilib, Corpus Iuris Canonici*, the King of *Spaines* bible.

DAVP. Is the King of *Spaines* bible an author?

CLE. Yes, and *Syntagma*.

DAVP. What was that *Syntagma*, fir?

85 DAW. A ciuill lawer, a *Spaniard*.

DAVP. Sure, *Corpus* was a *Dutch*-man.

CLE. I, both the *Corpusses*, I knew 'hem: they were very corpulent authors.

DAW. And, then there's VATABLVVS, POMPONATIVS,
90 SYMANCHA, the other are not to be receiu'd, within the thought of a scholler.

DAVP. Fore god, you haue a simple learn'd feruant, lady, in titles.

CLE. I wonder that hee is not called to the helme, and
95 made a councellor!

DAVP. He is one extraordinary.

CLE. Nay, but in ordinarie! to fay truth, the state wants such.

DAVP. Why, that will follow.

100 CLE. I muse, a mistress can be so silent to the dotes of such a feruant.

DAW. 'Tis her vertue, fir. I haue written somewhat of her silence too.

DAVP. In verse, fir IOHN?

105 CLE. What else?

DAVP. Why? how can you iustifie your owne being of a *Poet*, that so slight all the old *Poets*?

DAW. Why? euery man, that writes in verse, is not a *Poet*; you haue of the *Wits*, that write verses, and yet
110 are no *Poets*: they are *Poets* that liue by it, the poore fellows that liue by it.

DAVP. Why? would not you liue by your verses, fir IOHN.

CLE. No, 'twere pittie he should. A knight liue by

his verfes? he did not make 'hem to that ende, I 115
hope.

DAVP. And yet the noble SIDNEY liues by his, and the
noble family not afham'd.

CLE. I, he profest himfelfe; but fir IOHN DAW has
more caution: hee'll not hinder his owne rifting i' the ftate 120
fo much! doe you thinke hee will? Your verfes, good fir
IOHN, and no *poems*.

DAW. *Silence in woman, is like fpeech in man,
Deny't who can.*

DAV. Not I, beleeeue it: your reafon, fir. 125 [545]

DAW. *Nor, i'ft a tale,
That female vice fhould be a vertue male,
Or mafculine vice, a female vertue be:
You fhall it fee
Prou'd with increafe, 130
I know to fpeake, and fhee to hold her peace.*

Do you conceiue me, gentlemen?

DAV. No faith, how meane you with increafe, fir IOHN?

DAW. Why, with increafe is, when I court her for the
comon caufe of mankind; and fhe fays nothing, but 135
confentire videtur: and in time is *grauida*.

DAVP. Then, this is a ballad of procreation?

CLE. A *madrigall* of procreation, you miftake.

EPI. 'Pray giue me my verfes againe, feruant.

DAW. If you you'll afke 'hem aloud, you fhall. 140

CLE. See, here 's TRVE-WIT againe!

122 and no poems] are no poems 1640 . . . 1717 126 DAV.] DAW 1640 . . .
138 procreation F] procreation Q . . . 140 you you'll] you'le 1640;
you'll H . . . 141 TRVE-WIT] TRV-WIT Q, uniformly after this reference

Act II. Scene III.

CLERIMONT, TRVE-WIT, DAVPHINE, CVTBERD,
DAW, EPICOENE.

WHere hast thou beene, in the name of madnesse !
thus accoutred with thy horne ?

TRV. Where the found of it might haue pierc'd your
senses, with gladnes, had you beene in eare-reach of it.

5 DAVPHINE, fall downe and worship me : I haue forbid the
banes, lad. I haue been with thy vertuous vnclē, and haue
broke the match.

DAVP. You ha' not, I hope.

TRV. Yes faith ; and thou shouldst hope otherwise,
10 I should repent me : this horne got me entrance, kisse it.

I had no other way to get in, but by faining to be a post ;
but when I got in once, I prou'd none, but rather the
contrary, turn'd him into a post, or a stone, or what is
stiffer, with thundring into him the incommodities of a wife,
15 and the miseries of marriage. If euer GORGON were seene

in the shape of a woman, hee hath seene her in my
description. I haue put him off o' that sent, for euer.
Why doe you not applaud, and adore me, sirs ? why stand
you mute ? Are you stupid ? you are not worthy o'
20 the benefit.

DAVP. Did not I tell you ? mischiefe !—

CLE. I would you had plac'd this benefit somewhere
else.

TRV. Why so ?

15 CLE. Slight, you haue done the most inconsiderate, rash,
weake thing, that euer man did to his friend.

DAVP. Friend ! if the most malicious enemy I haue,
[546] had studied to | inflict an iniury vpon me, it could not bee
a greater.

18 why *F*] why 1640 . . .

25, 34 Slight] 'Slight 1692 . . .

TRV. Wherein? for gods-fake! Gent: come to your ³⁰
felues againe.

DAVP. But I presag'd thus much afore, to you.

CLE. Would my lips had beene foldred, when I spak
on't. Slight, what mou'd you to be thus impertinent?

TRV. My masters, doe not put on this strange face ³⁵
to pay my courtesie: off with this visor. Haue good
turnes done you, and thanke 'hem this way?

DAVP. Fore heau'n, you haue vndone me. That, which
I haue plotted for, and beene maturing now these foure
moneths, you haue blasted in a minute: now I am lost, ⁴⁰
I may speake. This gentlewoman was lodg'd here by me
o' purpose, and, to be put vpon my vnclē, hath profest this
obstinate silence for my sake, being my entire friend; and
one, that for the requitall of such a fortune, as to marry him,
would haue made mee very ample conditions: where now, ⁴⁵
all my hopes are vtterly miscaried by this vn lucky accident.

CLE. Thus 'tis, when a man will be ignorantly officious;
doe seruices, and not know his why: I wonder what
curteous itch possess'd you! you neuer did absurd part
i' your life, nor a greater trespassse to friendship, to humanity. ⁵⁰

DAVP. Faith, you may forgiue it, best: 'twas your cause
principally.

CLE. I know it, would it had not.

DAVP. How now CVTBERD? what newes?

CVT. The best, the happiest that euer was, sir. There ⁵⁵
has beene a mad gentleman with your vnclē, this morning
(I thinke this be the gentleman) that has almost talk'd him
out of his wits, with threatning him from marriage—

DAVP. On, I pray thee.

CVT. And your vnclē, sir, hee thinke 'twas done ⁶⁰
by your procurement; therefore he will see the party,
you wot of, presently: and if he like her, he sayes, and

³⁰ Gent:] Gentleman 1692... ⁵⁰ to humanity] or humanity 1640...
⁵³ DLE. F] CLE. Q... ⁵⁴ CAVP. F] Dau. 1640... ⁵⁷ —I think this
be the gentleman— G

that she be so inclining to dombe, as I haue told him,
he sweares hee will marry her, to day, instantly, and not
65 deferre it a minute longer.

DAVP. Excellent! beyond our expectation!

TRV. Beyond your expectation? by this light, I knewe
it would bee thus.

DAVP. Nay, sweet TRVE-WIT, forgiue me.

70 TRV. No, I was ignorantly officious, impertinent; this
was the absurd, weake part.

CLE. Wilt thou ascribe that to merit, now, was meere
fortune?

TRV. Fortune? mere prouidence. Fortune had not
75 a finger in 't. I saw it must necessarily in nature fall out
fo: my *genius* is neuer false to me in these things. Shew
me, how it could be otherwife.

DAVP. Nay, gentlemen, contend not, 'tis well now.

TRV. Alasse, I let him goe on with inconsiderate, and
80 rash, and what he pleas'd.

[547] CLE. Away thou strange iustifier of thy selfe, to bee
wifer then thou wert, by the euent.

TRV. Euent! By this light, thou shalt neuer perswade
me, but I fore-saw it, aswell as the starres themselues.

DAVP. Nay, gentlemen, 'tis well now: doe you two
entertaine sir IOHN DAW, with discourse, while I send her
away with instructions.

TRV. I'll be acquainted with her, first, by your fauour.

CLE. Master TRVE-WIT, lady, a friend of ours.

90 TRV. I am sorry, I haue not knowne you sooner, lady,
to celebrate this rare vertue of your silence.

CLE. Faith, an' you had come sooner, you should ha'
feene, and heard her well celebrated in sir IOHN DAW'S
madrigalls.

95 TRV. IACK DAW, god saue you, when saw you LA-
FOOLE?

DAW. Not since last night, master TRVE-WIT.

TRV. That's miracle! I thought you two had beene infeparable.

DAW. Hee's gone to inuite his gueſts. 100

TRV. Gods fo! tis true! what a falſe memory haue I towards that man! I am one: I met him e'ne now, vpon that he calls his delicate fine blacke horſe, rid into a foame, with poaſting from place to place, and perſon to perſon, to giue 'hem the *cue*— 105

CLE. Left they ſhould forget?

TRV. Yes: there was neuer poore captaine tooke more paines at a muſter to ſhow men, then he, at this meale, to ſhew friends.

DAW. It is his quarter-feaſt, fir. 110

CLE. What! doe you ſay fo, fir Iohn?

TRV. Nay, IACK DAW will not be out, at the beſt friends hee has, to the talent of his wit: where 's his miſtris, to heare and applaud him? Is ſhe gone!

DAW. Is miſtris EPICOENE gone? 115

CLE. Gone afore, with fir DAVPHINE, I warrant, to the place.

TRV. Gone afore! that were a manifeſt iniurie; a diſgrace and a halfe: to reſuſe him at ſuch a feſtiuall time, as this, being a *Brauery*, and a *Wit* too. 120

CLE. Tut, hee'll ſwallow it like creame: hee's better read in *iure ciuili*, then to eſteeme any thing a diſgrace is offer'd him from a miſtris.

DAW. Nay, let her eene goe; ſhe ſhall fit alone, and bee dumbe in her chamber, a weeke together, for IOHN 125
DAW, I warrant her: do's ſhe reſuſe me?

CLE. No, fir, doe not take it ſo to heart: ſhee do's not reſuſe you, but a little neglect you. Good faith, TRVE-WIT, you were too blame to put it into his head, that ſhee do's reſuſe him. 130

98 That 's miracle] That's a miracle 1640... two] om. 1768 101 Gods
so!] 'Odso! G tis] tis Q 103 into a foame] into foam WG 128 neglect]
neglects WG

TRV. Shee do's refuse him, fir, palpably : how euer you mince it. An' I were as hee, I would sweare to speake ne're a word to her, to day, for 't.

DAW. By this light, no more I will not.

[548] 135 TRV. Nor to any body else, fir.

DAW. Nay, I will not fay so, gentlemen.

CLE. It had beene an excellent happy condition for the company, if you could haue drawne him to it.

DAW. I'll be very melancholique, i' faith.

140 CLE. As a dog, if I were as you, fir IOHN.

TRV. Or a snaile, or a hog-loufe: I would roule my felfe vp for this day, introth, they should not vnwinde me.

DAW. By this pick-tooth, so I will.

CLE. 'Tis well done : he beginnes already to be angry
145 with his teeth.

DAW. Will you goe, gentlemen?

CLE. Nay, you must walke alone, if you bee right melancholique, fir IOHN.

TRV. Yes, fir, wee'll dog you, wee'll follow you a farre
150 off.

CLE. Was there euer such a two yards of knighthood, meafur'd out by *Time*, to be sold to laughter?

TRV. A meere talking mole! hang him: no mufhrome was euer so fresh. A fellow so vtterly nothing, as he
155 knowes not what he would be.

CLE. Let's follow him: but first, let's goe to DAVPHINE, hee's houering about the houfe, to heare what newes.

TRV. Content.

131 Shee do's refuse him, sir] Sir, shee do's refuse him 1640 ... 139, 148
melancholick 1692 ...; melancholy G

Act II. Scene V.

MOROSE, EPICOENE, CVTBERD, MVTE.

Welcome CVTBERD; draw neere with you faire
 chardge: and, in her eare, softly intreat her to
 vnmasque (—) So. Is the dore shut? (—) inough. Now,
 CVTBERD, with the same discipline I vse to my family, I will
 question you. As I conceiue, CVTBERD, this gentlewoman is 5
 shee, you haue prouided, and brought, in hope shee will fit
 me in the place and person of a wife? Answer me not, but
 with your leg, vnlesse it be otherwise: (—) very well done
 CVTBERD. I conceiue, besides, CVTBERD, you haue beene
 pre-acquainted with her birth, education, and quallities, 10
 or else you would not preferre her to my acceptance, in
 the waighty consequence of marriage. (—) this I conceiue,
 CVTBERD. Answer me not but with your leg,
 vnlesse it bee otherwise. (—) Very well done CVTBERD.
 Giue aside now a little, and leaue me to examine her con- 15
 dition, and aptitude to my affection. Shee is exceeding
 faire, and of a speciall good fauour; a sweet composition,
 or harmony of limmes; her temper of beauty has the true
 height of my blood. The knaue hath exceedingly wel
 fitted me without: I will now trie her within. Come 20
 neere, faire gentlewoman: let not my behaiour seeme
 rude, though vnto you, being rare, it may happely appeare
 strange. (—) Nay, | lady, you may speake, though CVT-
 BERD, and my man, might not: for, of all sounds, onely, *She*
 the sweet voice of a faire lady has the iust length of mine *curtsies.*
 eares. I beseech you, say lady, out of the first fire of meet- *[549]*
 ing eyes, (they say) loue is stricken: doe you feele any such *25*

Act II. Scene V.] Scene III. A Room in Morose's House. G

1 you] your Q... 12 conceiue F] conceiue Q... 22 happely]
 happily Q 23 (— [F] (—) Q 26 eares] eare Q

motion, sodenly shot into you, from any part you see in
Curt'sie. me? ha, lady? (—) Alasse, lady, these answers by filent
 30 curt'sies, from you, are too courtlesse, and simple. I haue
 euer had my breeding in court: and shee that shall bee my
 wife, must bee accomplished with courtly and audacious
 ornaments. Can you speake lady?

*She
 speaks
 softly.*

EPI. Iudge you, forfooth.
 35 MOR. What say you, lady? speake out, I beseech you.

EPI. Iudge you, forfooth.

MOR. O' my iudgement, a diuine softnes! but can
 you naturally, lady, as I enioyne these by doctrine &
 industry, referre your self to the search of my iudgement,
 40 and (not taking pleasure in your tongue, which is a womans
 chiefest pleasure) thinke it plausible, to answer me by filent
 gestures, so long as my speeches iumpe right, with what
Curt'sie. you conceiue? (—) Excellent! diuine! if it were possible
 she should hold out thus! Peace, CVTBERD, thou art made
 45 for euer, as thou hast made mee, if this felicitie haue lasting:
 but I will trie her further. Deare lady, I am courtly, I tell
 you, and I must haue mine eares banqueted with pleafant,
 and wittie conferences, pretty girds, scoffes, and daliance in
 her, that I meane to choose for my bedpheere. The
 50 ladies in court, thinke it a most desperate impaire to their
 quickenesse of wit, and good carriage, if they cannot giue
 occasion for a man to court 'hem; and, when an amorous
 discourse is fet on foot, minister as good matter to continue
 it, as himselfe: and doe you alone so much differ from all
 55 them, that, what they (with so much circumstance) affect,
 and toile for, to seeme learn'd, to seeme iudicious, to seeme
 sharpe, and conceited, you can bury in your selfe, with silence?
 and rather trust your graces to the faire conscience of
 vertue, then to the worlds, or your owne proclamation?

28 sodenly] suddenly 1640... 30 from you] *om.* you 1717 33 lady]
 , lady Q 37 O'] On G 40 (not taking pleasure...)] , not taking
 pleasure..., G 44 CVTBERD F] Cvtberd Q... 55 (with... circumstance)]
 , with... circumstance, G 56 toile for] toile for them 1768

EPI. I should be forry else. 60

MOR. What say you, ladie? good ladie, speake out.

EPI. I should be forrie, else.

MOR. That sorrow doth fill me with gladnesse! O MOROSE! thou art happie aboue mankinde! pray that thou maiest containe thy selfe. I will onely put her to it 65 once more, and it shall be with the vtmost touch, and test of their sexe. But heare me, faire lady, I doe also loue to see her, whom I shall choose for my heicfar, to be the first and principall in all fashions; praecede all the dames at court, by a fortnight; haue her counsell of taylors, lin- 70 neners, lace-women, embroyderers, and sit with 'hem sometimes twife a day, vpon *French* intelligences; and then come foorth, varied like Nature, or oftner then she, and better, by the helpe of Art, her æmulous seruant. This doe I affect. And how will you be able, lady, with this 75 frugalitie of speech, to giue the manifold (but necessarie) instructions, | for that bodies, these sleeues, those skirts, this [550] cut, that stitch, this embroyderie, that lace, this wire, those knots, that ruffe, those roses, this girdle, that fanne, the tother skarfe, these gloues? ha! what say you, ladie. 80

EPI. I'll leaue it to you, fir.

MOR. How, lady? pray you, rise a note.

EPI. I leaue it to wifdome, and you fir.

MOR. Admirable creature! I will trouble you no more: I will not finne against so sweet a simplicity. Let 85 me now be bold to print, on those diuine lips, the seale of being mine. CVTBERD, I giue thee the leafe of thy house free: thanke me not, but with thy leg (—) I know what thou woulst say, shee's poore, and her friends deceased; shee has brought a wealthy dowrie in her silence, CVT- 90 BERD: and in respect of her pouerty, CVTBERD, I shall haue her more louing, and obedient, CVTBERD. Goe thy waies, and get me a minister presently, with a soft, low

68 heicfar] heifer 1640... 70 her] om. WG 76 (but necessarie)]
om. () G 77 skirts] sirks Q 93 soft, low] soft-low F₂

voice to marry vs, and pray him he will not be impertinent,
 95 but briefe as he can; away: softly, CVTBERD. Sirrah,
 conduct your mistress into the dining roome, your now-
 mistress. O my felicity! how I shall be reueng'd on mine
 insolent kinsman, and his plots, to fright me from marry-
 ing! This night I wil get an heire, and thrust him out of
 100 my bloud like a stranger; he would be knighted, forsooth,
 and thought by that meanes to raigne ouer me, his title
 must doe it: no kinsman, I will now make you bring mee
 the tenth lords, and the sixteenth ladies letter, kinsman; and
 it shall doe you no good kinsman. Your knighthood it
 105 selfe shall come on it's knees, and it shall be reiected; it
 shall be sued for it's fees to execution, and not be re-
 deem'd; it shall cheat at the tweluepeny ordinary, it
 knighthood, for it's diet all the terme time, and tell tales
 for it in the vacation, to the hostesse: or it knighthood shall
 110 doe worse; take sanctuary in *Coleharbor*, and fast. It shall
 fright all it friends, with borrowing letters; and when one
 of the foure-score hath brought it knighthood ten shillings,
 it knighthood shall go to the Cranes, or the Beare at the
Bridge-foot, and be drunk in feare: it shall not haue money
 115 to discharge one tauerne reckoning, to inuite the old cred-
 itors, to forbear it knighthood; or the new, that should
 be, to trust it knighthood. It shall be the tenth name in
 the bond, to take vp the commoditie of pipkins, and stone
 iugs; and the part thereof shall not furnish it knighthood
 120 forth, for the attempting of a bakers widdow, a browne
 bakers widdow. It shall giue it knighthoods name, for a
stallion, to all gamefome citizens wiues, and be refus'd;
 when the master of a dancing schoole, or (*How* do you call
 him) the worst reueller in the towne is taken: it shall want
 125 clothes, and by reason of that, wit, to foole to lawyers. It
 shall not haue hope to repaire it selfe by *Constantinople*,

96 now-mistress] now—mistress *F*₁

97 I shall] shall I 1692 . . .

112 hath] had *W*

123 or (*How* do you call him)] or how, do you call

him, *G*

Ireland, or *Virginia*; but the best, and last fortune to it knighthood shall be, to make DOL TEARE-SHEET, or KATE COMMON, a lady: and so, it knighthood may eate.

Act II. Scene VI.

[551]

TRVE-WIT, DAVPHINE, CLERIMONT, CVTBERD.

A Re you sure he is not gone by?

DAVP. No, I staid in the shop euer since.

CLE. But, he may take the other end of the lane.

DAVP. No, I told him I would be here at this end:
I appointed him hether. 5

TRV. What a barbarian it is to stay then!

DAVP. Yonder he comes.

CLE. And his charge left behinde him, which is a very
good signe, DAVPHINE.

DAVP. How now, CVTBERD, succedes it, or no? 10

CVT. Past imagination, sir, *omnis secunda*; you could
not haue pray'd, to haue had it so wel: *Saltat senex*, as
it is i' the prouerbe, he do's triumph in his felicity; admires
the party! he has giuen me the lease of my house too!
and, I am now going for a silent minister to marry 'hem, 15
and away.

TRV. Slight, get one o' the filenc'd ministers, a zealous
brother would torment him purely.

CVT. *Cum privilegio*, sir.

DAVP. O, by no meanes, let's doe nothing to hinder it 20
now when 'tis done and finished, I am for you: for any
deuife of vexation.

CVT. And that shall be, within this halfe houre, vpon
my dexterity, gentlemen. Contriue what you can, in the
meane time, *bonis auibus*. 25

CLE. How the flauie doth *latine* it!

Act II. Scene VI.] Scene IV. A Lane near Morose's House. G

17 Slight] 'Slight 1692. . .

TRV. It would be made a iest to posterity, firs, this daies mirth, if yee will.

CLE. Beshrew his heart that will not, I pronounce.

30 DAVP. And, for my part. What is't?

TRV. To translate all LA-FOOLES company, and his feaft hether, to day, to celebrate this bride-ale.

DAVP. I mary, but how will't be done?

TRV. I'll vndertake the directing of all the ladie-guests
35 thether, and then the meat must follow.

CLE. For gods fake, let's effect it: it will be an excellent *comædy* of affliction, so many feuerall noyses.

DAVP. But are they not at the other place already, thinke you?

40 TRV. I'll warrant you for the colledge-honors: one o' their faces has not the priming color laid on yet, nor the other her smocke sleek'd.

CLE. O, but they'll rife earlier then ordinary, to a feaft.

TRV. Best goe see, and assure our selues.

45 CLE. Who knowes the house?

TRV. I'll lead you, were you neuer there yet?

[552] DAVP. Not I.

CLE. Nor I.

TRV. Where ha' you liu'd then? not know TOM
50 OTTER!

CLE. No: for gods sake, what is he?

TRV. An excellent animal, equall with your DAW, or LA-FOOLE, if not transcendent; and do's *latine* it as much as your barber: hee is his wifes Subiect, he calls her Prin-
55 cesse, and at such times as these, followes her vp and downe the house like a page, with his hat off, partly for heate, partly for reuerence. At this instant, hee is marshalling of his bull, beare, and horse.

DAVP. What be those, in the name of *Sphinx*?

60 TRV. Why fir? hee has beene a great man at the beare-garden in his time: and from that subtle sport, has tane

the witty denomination of his chiefe carousing cups. One he calls his bull, another his beare, another his horfe. And then hee has his leffer glaffes, that hee calls his deere, and his ape; and feuerall degrees of 'hem too: and neuer is ⁶⁵ well, nor thinkes any intertainment perfect, till these be brought out, and set o' the cupbord.

CLE. For gods loue! we should misse this, if we should not goe.

TRV. Nay, he has a thousand things as good, that will ⁷⁰ speake him all day. He will raile on his wife, with certaine common places, behinde her backe; and to her face——

DAVP. No more of him. Let's goe see him, I petition you.

75

Act III. Scene I.

OTTER, M^{rs}. OTTER, TRVE-WIT, CLERIMONT,
DAVPHINE.

NAy, good Princeffe, heare me *pauca verba*.
M^{rs}. OT. By that light, I'll ha' you chain'd vp, with your bul-dogs, and beare-dogges, if you be not ciuill the fooner. I'll fend you to kennell, i'faith. You were best baite me with your bull, beare, and horfe? Neuer a time, ⁵ that the courtiers, or collegiates come to the house, but you make it a *sbrouetuesday*! I would haue you get your *whitfontide*-veluet-cap, and your staffe i' your hand, to intertaine 'hem: yes introth, doe.

OTT. Not so, Princeffe, neither, but vnder correction, ¹⁰ sweete Princeffe, gi' me leaue—these things I am knowne to the courtiers by. It is reported to them for my humor, and they receiue it so, and doe expect it. TOM OTTERS

66 intertainment] entaynment Q

Act III. Scene I.] Scene I includes Sc. I, II, and III. A Room in Otter's House. G 8 intertaine] entertaine Q

bull, beare, and horfe is knowne all ouer *England*, in *rerum*
 15 *natura*.

M^{rs}. OT. Fore me, I wil *na-ture* 'hem ouer to *Paris-*
 garden, and *na-ture* you thether too, if you pronounce
 'hem againe. Is a beare a fit beaft, or a bull, to mixe in
 fociety with great ladies? thinke i' your difcretion, in any
 20 good politie.

[553] OTT. The horfe then, good Princeffe.

M^{rs}. OT. Well, I am contented for the horfe: they
 loue to bee well hors'd, I know. I loue it my felfe.

OTT. And it is a delicate fine horfe this. *Poetarum*
 25 *Pegafus*. Vnder correction, Princeffe, IVPITER did turne
 himfelfe into a— *Taurus*, or Bull, vnder correction, good
 Princeffe.

M^{rs}. OT. By my integritie, I'll fend you ouer to the
 banke-side, I'll commit you to the Mafter of the garden, if
 30 I heare but a fyllable more. Muft my houfe, or my roofe,
 be polluted with the fent of beares, and buls, when it is
 perfum'd for great ladies? Is this according to the instru-
 ment, when I married you? That I would bee Princeffe,
 and raigne in mine owne houfe: and you would be my
 35 fubieft, and obay me? What did you bring me, fhould make
 you thus peremptory? Do I allow you your halfe-crowne
 a day, to fpend, where you will, among your gamfters, to
 vexe and torment me, at fuch times as thefe? Who giues
 you your maintenance, I pray you? who allowes you your
 40 horfe-meat, and mans-meat? your three futes of apparell
 a yeere? your foure paire of ftockings, one filke, three
 worfted? your cleane linnen, your bands, and cuffes when
 I can get you to weare 'hem? 'Tis mar'l you ha' hem on
 now. Who graces you with courtiers, or great perfonages,
 45 to fpeake to you out of their coaches, and come home to
 your houfe? Were you euer fo much as look'd vpon by

20 politie] polity *H*...; policy *G* 21 then] than 1640 24 this]
om. *Q* 28 my integritie] *om.* my 1717 31 sent] scent *Q*...
 43 mar'l] mar'le 1692...; marle *G*

a lord, or a lady, before I married you : but on the Easter, or Whitson-holy-daies? and then out at the banquetting-houfe windore, when NED WHITING, or GEORGE STONE, were at the stake? 50

(TRV. For gods fake, let's goe staue her off him.)

M^{rs}. OT. Answer me to that. And did not I take you vp from thence, in an old greasie buffe-doublet, with points; and greene vellet fleeces, out at the elbowes? you forget this. 55

(TRV. Shee'll worry him, if we helpe not in time.)

M^{rs}. OT. O, here are some o' the gallants! Goe to, behaue your selfe distinctly, and with good moralitie; Or, I protest, I'll take away your exhibition.

Act III. Scene II.

TRVE-WIT, M^{rs}. OTTER, CAP. OTTER, CLERIMONT,
DAUPHINE, CVTBERD.

BY your leaue, faire mistress OTTER, I'll be bold to enter these gentlemen in your acquaintance.

M^{rs}. OT. It shall not be obnoxious, or difficill, sir.

TRV. How do's my noble Captaine? Is the bull, beare, and horse, in *rerum natura* still? 5

OTT. Sir, *Sic visum superis*.

M^{rs}. OT. I would you would but intimate 'hem, doe. Goe your waies in, and get tofts, and butter, made for the wood-cocks. That's a fit prouince for you.

CLE. Alas, what a tyrannie, is this poore fellow married 10 [554] too.

TRV. O, but the sport will be anon, when we get him loofe.

DAV. Dares he euer speake?

51 () om. G

54 vellet] velvet 1640 . . .

56 () om. G

3 It shall] I shall 1717 W

15 TRV. No Anabaptist euer rail'd with the like licence:
but marke her language in the meanetime, I befeech you.

M^{rs}. OT. Gentlemen, you are very aptly come. My
cofin, fir AMOROVS, will be here briefly.

TRV. In good time lady. Was not fir IOHN DAW here,
20 to aske for him, and the companie?

M^{rs}. OT. I cannot assure you, M^r. TRVE-WIT. Here
was a very melancholy knight in a ruffe, that demanded
my subiect for somebody, a gentleman, I thinke.

CLE. I, that was he, lady.

25 M^{rs}. OT. But he departed straight, I can resolue you.

DAV. What an excellent choice phraze, this lady ex-
presses in!

TRV. O, fir! shee is the onely authentick courtier, that
is not naturally bred one, in the citie.

30 M^{rs}. OT. You haue taken that report vpon trust, gen-
tlemen.

TRV. No, I assure you, the court gouernes it so, lady,
in your behalfe.

M^{rs}. OT. I am the seruant of the court, and courtiers, fir.

35 TRV. They are rather your idolaters.

M^{rs}. OT. Not so, fir.

DAV. How now, CVTBERD? Any crosse?

CVT. O, no, fir: *Omnia bene*. 'Twas neuer better o'
the hinges, all's sure. I haue so pleas'd him with a curate,
40 that hee's gone too't almost with the delight he hopes for
soone.

DAV. What is he, for a vicar?

CVT. One that has catch'd a cold, fir, and can scarce
bee heard sixe inches off; as if he spoke out of a bull-ruff,
45 that were not pickt, or his throat were full of pith: a fine
quick fellow, and an excellent barber of prayers. I came
to tell you, fir, that you might *omnem mouere lapidem* (as
they fay) be readie with your vexation.

21 Mr.] Master G
, as they say, G

45 pith] pitch 1640 . . . 1717

47 (as they say)]

DAV. Gramercy, honest CVTBERD, be there abouts
with thy key to let vs in. 50

CVT. I will not faile you, fir: *Admanum*.

TRV. Well, I'll goe watch my coaches.

CLE. Doe; and wee'll fend DAW to you, if you meet
him not.

M^{rs}. OT. Is mafter TRVE-WIT gone? 55

DAV. Yes, lady, there is some vnfortunate bufineffe
fallen out.

M^{rs}. OT. So I iudg'd by the phisiognomy of the
fellow, that came in, and I had a dreame laſt night too of
the new pageant, and my lady Maioreffe, which is alwaies 60
very ominous to me. I told it my lady HAUGHTY t'other
day; when her honour came hether to ſee ſome *China*
ſtuffes: and ſhee expounded it, out of ARTEMIDORVS, and
I haue found it ſince very true. It has done me many
affronts. 65

CLE. Your dreame, lady?

M^{rs}. OT. Yes, fir, any thing I doe but dreame o' the
city. It ſtaynd me a damasque table-cloth, coſt me eigh-
teen pound at one time; and burnt me | a blacke fatten [555]
gowne, as I ſtood by the fire, at my ladie CENTAVRES 70
chamber in the colledge, another time. A third time, at the
Lords maſque, it dropt all my wire, and my ruffe with
waxe-candle, that I could not goe vp to the banquet.
A fourth time, as I was taking coach to go to *Ware*, to meet
a friend, it daſh'd me a new fute all ouer (a crimſon fatten 75
doublet, and blacke veluet ſkirts) with a brewers horſe,
that I was faine to goe in and ſhift mee, and kept my
chamber a leaſh of daies for the anguiſh of it.

DAVP. Theſe were dire miſchances, lady.

CLE. I would not dwell in the citie, and 'twere ſo fatall 80
to mee.

M^{rs}. OT. Yes fir, but I doe take aduiſe of my doctour,
to dreame of it as little, as I can.

- DAVP. You doe well, mistress OTTER.
- 85 M^{rs}. OT. Will it please you to enter the house farther, gentlemen?
- DAVP. And your favour, lady: but we stay to speake with a knight, sir IOHN DAW, who is here come. We shall follow you, lady.
- 90 M^{rs}. OT. At your owne time, sir. It is my cofen sir AMOROUS his feast.—
- DAVP. I know it lady.
- M^{rs}. OT. And mine together. But it is for his honour: and therefore I take no name of it, more then of the place.
- 95 DAVP. You are a bounteous kinswoman.
- M^{rs}. OT. Your servant, sir.

Act III. Scene III.

CLERIMONT, DAW, LA-FOOLE, DAVPHINE, OTTER.

WHy doe not you know it, sir IOHN DAW?

DAW. No, I am a rooke if I doe.

CLE. I'll tell you then, shee's married by this time! And whereas you were put i' the head, that shee was gone
 5 with sir DAYPHINE, I assure you, sir DAVPHINE has bene the noblest, honestest friend to you, that euer gentleman of your quality could boast off. He has discover'd the whole plot, and made your mistress so acknowledging, and indeed, so ashamed of her iniurie to you, that she desires you to
 10 forgiue her, and but grace her wedding with your presence to day—She is to be married to a very good fortune, she faies, his vnkle, old MOROSE: and she will'd me in priuate to tell you, that she shall be able to doe you more favours, and with more securitie now, then before.

15 DAW. Did she say so, i' faith?

91 AMOROUS his feast] Amorous's feast 1768
 1 Why doe not you] *om.* not 1640 . . . 1717

CLE. Why, what doe you thinke of mee, fir IOHN! aske fir DAVPHINE.

DAW. Nay, I beleeeue you. Good fir DAVPHINE, did shee desire mee to forgiue her?

DAVP. I assure you, fir IOHN, she did. 20

DAW. Nay then, I doe with all my heart, and I'll be *iouiall*. [556]

CLE. Yes, for looke you fir, this was the iniury to you. LA-FOOLE intended this feast to honour her bridale day, and made you the propertie to inuite the colledge ladies, and promise to bring her: and then at the time, shee should 25 haue appear'd (as his friend) to haue giuen you the *dor*. Whereas now, fir DAVPHINE has brought her to a feeling of it, with this kinde of fatisfaction, that you shall bring all the ladies to the place where shee is, and be verie *iouiall*; and there, shee will haue a dinner, which shall be 30 in your name: and so dif-appoint LA-FOOLE, to make you good againe, and (as it were) a sauer i' the man.

DAW. As I am a knight, I honour her, and forgiue her hartily.

CLE. Aboute it then presently, TRVE-WIT is gone before 35 to confront the coaches, and to acquaint you with so much, if hee meet you. Ioyne with him, and 'tis well. See, here comes your *Antagonist*, but take you no notice, but be verie *iouiall*.

LA-F. Are the ladies come, fir IOHN DAW, and your 40 mistris? fir DAVPHINE! you are exceeding welcome, and honest master CLERIMONT. Where's my coffen? did you see no collegiats, gentlemen?

DAVP. Collegiats! Doe you not heare, fir AMOROVVS, how you are abus'd? 45

LA-F. How fir!

CLE. Will you speake so kindly to fir IOHN DAW, that has done you fuch an affront?

18 DAVP. *F*] DAW. *W* . . . 20 CLE. *F*] DAVP. *G* Sir IOHN *F*₁ *F*₂
 25 should] would 1640 . . . 26 (as his friend)], as his friend, *G* 32 (as
 it were)], as it were, *G* sauer i' the man] sauer i' the main 1717 . . . ;
 saver in the main *G*

LA-F. Wherein, gentlemen? Let me be a futor to you
50 to know, I befeech you!

CLE. Why, fir, his miftris is married to day, to fir
DAVPHINES vncke, your cofens neighbour, and hee has
diuerted all the ladies, and all your company thether, to
frustrate your prouifion, and fticke a difgrace vpon you.
55 He was here, now, to haue intic'd vs away from you too :
but we told him his owne, I thinke.

LA-F. Has fir IOHN DAW wrong'd me fo in-humanely?

DAV. He has done it, fir AMOROVVS, moft maliciously,
and trecheroufly : but if you'll be rul'd by vs, you fhall quit
60 him i'faith.

LA-F. Good gentlemen! I'll make one, beleeeue it.
How I pray?

DAVP. Mary fir, get me your phefants, and your god-
wits, and your beft meat, and difh it in filuer difhes of your
65 cofens prefently, and fay nothing, but clap mee a cleane
towell about you, like a fever; and bare-headed, march afore
it with a good confidence ('tis but ouer the way, hard by)
and we'll fecond you, where you fhall fet it o' the boord,
and bid 'hem welcome to't, which fhall fhew 'tis yours, and
70 difgrace his preparation vtterly : and, for your cofen, where-
as fhee fhould bee troubled here at home with care of
making and giuing welcome, fhee fhall transferre all that
labour thether, and bee a principall gueft her felfe, fit
rank'd with the colledge-Honors, and bee¹ honor'd, and
75 haue her health drunke as often, as bare, and as lowd as
the beft of 'hem.

[557] LA-F. I'll goe tell her prefently. It fhall be done, that's
refolu'd.

CLE. I thought he would not heare it out, but 'twould
80 take him.

DAVP. Well, there be guefts, & meat now; how fhall
we do for mufique?

CLE. The smell of the venison, going through the street, will invite one noyse of fiddlers, or other.

DAVP. I would it would call the trumpeters thether. 85

CLE. Faith, there is hope, they have intelligence of all feasts. There's good correspondence betwixt them, and the *London-cookes*. 'Tis twenty to one but we have 'hem.

DAVP. 'Twill be a most solemne day for my vncle, and an excellent fit of mirth for vs. 90

CLE. I, if we can hold vp the æmulation betwixt FOOLE, and DAW, and neuer bring them to expostulate.

DAVP. Tut, flatter 'hem both (as TRVE-WIT sayes) and you may take their vnderstandings in a purse-net. They'll beleue themselues to be iust such men as we make 'hem, 95 neither more nor lesse. They have nothing, not the vse of their senses, but by tradition.

CLE. See! Sir AMOROVVS has his towell on already. *He enters like a sewer.*
Have you perswaded your cosen?

LA-F. Yes, 'tis verie fæisible: shee'll do any thing she 100 sayes, rather than the LA-FOOLES shall be disgrac'd.

DAVP. She is a noble kinswoman. It shall be such a pestling deuce, sir AMOROVVS! It will pound all your enemies practises to poulder, and blow him vp with his owne mine, his owne traine. 105

LA-F. Nay, wee'll giue fire, I warrant you.

CLE. But you must carry it priuately, without any noyse, and take no notice by any meanes——

OTT. Gentlemen, my Princesse sayes, you shall have all her filuer dishes, *festinate*: and she's gone to alter her 110 tyre a little, and go with you——

CLE. And your selfe too, captaine OTTER.

DAVP. By any meanes, sir.

OTT. Yes sir, I doe meane it: but I would entreate my cosen sir AMOROVVS, and you gentlemen, to be futors to my 115

88 we haue 'hem] he haue 'hem 1640 . . . 1717 93 (as TRVE-WIT sayes)]
 , as Truewit says, G 100 fæisible] feasible 1692 . . . 101 shall be]
 should be *M*

Princessē, that I may carry my bull, and my beare, as well as my horse.

CLE. That you shall doe, captaine OTTER.

LA-F. My cofen will neuer consent, gentlemen.

120 DAVP. She must consent, fir AMOROVVS, to reason.

LA-F. Why, she fayer they are no *decorum* among ladies.

OTT. But they are *decora*, and that's better, fir.

CLE. I, shee must heare argument. Did not PASIPHAE,
125 who was a queene, loue a bull? and was not CALISTO, the mother of ARCAS, turn'd into a beare, and made a starre, mistress VRSVLA, i' the heauens?

OTT. O God! that I could ha' faid as much! I will haue these stories painted i' the beare-garden, *ex Ouidij*
130 *metamorphosi*.

DAVP. Where is your Princessē, Captaine? pray' be our leader.

[558] OTT. That I shall, fir.

CLE. Make haste, good fir AMOROVVS.

Act III. Scene IIII.

MOROSE, EPICOENE, PARSON, CVTBERD.

Sir, there's an angel for your selfe, and a brace of angels for your cold. Mufe not at this mannage of my bounty. It is fit wee should thanke fortune double to nature, for any benefit she conferres vpon vs; besides, it
5 is your imperfection, but my solace.

PAR. I thanke your worship, so is it mine, now.

MOR. What fayer he, CVTBERD?

CVT. He saies, *Præsto*, fir, whensoever your worship needs him, hee can be ready with the like. He got this

128 God] lord G

131 pray'] pray 1692 . . .

Act III. Scene IIII.] Scene II includes IIII, V, VI, VII. A Room in Morose's House. G

The
parson
speakes,
as hauing
a cold.

cold with fitting vp late, and finging catches with cloth-¹⁰ workers.

MOR. No more. I thanke him.

PAR. God keepe your worshop, and giue you much ioy with your faire spouse. (Vmh, vmh.)

MOR. O, ô, stay CVTBERD! let him giue me fīue shillings ¹⁵ of my money backe. As it is bounty to reward benefits, so is it equity to mulct iniuries. I will haue it. What sayes he?

CVT. He cannot change it, fir.

MOR. It must be chang'd. 20

CVT. Cough againe.

MOR. What sayes he?

CVT. He will cough out the rest, fir.

PAR. (Vmh, vmh, vmh.) Againe.

MOR. Away, away with him, stop his mouth, away, ²⁵ I forgiue it.—

EPI. Fye, master MOROSE, that you will vse this violence to a man of the church.

MOR. How!

EPI. It do's not become your grauity, or breeding, (as ³⁰ you pretend in court) to haue offer'd this outrage on a waterman, or any more boystrous creature, much lesse on a man of his ciuill coat.

MOR. You can speake then!

EPI. Yes, fir. 35

MOR. Speake, out I meane.

EPI. I fir. Why, did you thinke you had married a statue? or a motion, onely? one of the *French* puppets, with the eyes turn'd with a wire? or some innocent out of the hospitall, that would stand with her hands thus, and ⁴⁰ a playse mouth, and looke vpon you.

MOR. O immodestie! a manifest woman! what CVTBERD?

14, 24 (Vmh . . .) Uh . . . G 30 (as you pretend in court)] as you pretend, in court G 36 Speake, out] Speake out F₂ Q . . .

EPI. Nay, neuer quarrell with CVTBERD, fir, it is too
 [559] 45 late now. I | confesse, it doth bate somewhat of the modestie
 I had, when I writ simply maide : but I hope, I shall make
 it a stocke still competent, to the estate, and dignity of your
 wife.

MOR. Shee can talke !

50 EPI. Yes indeed, fir.

MOR. What, firrah. None of my knaues, there ? where
 is this impostor, CVTBERD ?

EPI. Speake to him, fellow, speake to him. I'll haue
 none of this coacted, vnnaturall dumbnessè in my house,
 55 in a family where I gouerne.

MOR. She is my Regent already ! I haue married
 a PENTHESILEA, a SEMIRAMIS, sold my liberty to a
 distaffe !

Act III. Scene V.

TRVE-WIT, MOROSE, EPICOENE.

VVHere's master MOROSE ?

MOR. Is he come againe ! lord haue mercy vpon me.

TRV. I with you all ioy, mistress EPICOENE, with your
 graue and honourable match.

5 EPI. I returne you the thanks, master TRVE-WIT, so
 friendly a with deserues.

MOR. She has acquaintance, too !

TRV. God faue you, fir, and giue you all contentment
 in your faire choise, here. Before I was the bird of night
 10 to you, the owle but now I am the messenger of peace,
 a doue, and bring you the glad wishes of many friends,
 to the celebration of this good houre.

MOR. What houre, fir ?

TRV. Your marriage houre fir. I commend your
 15 resolution, that (notwithstanding all the dangers I laid afore
 you, in the voice of a night-crow) would yet goe on, and bee

9 your faire] you faire *W*

your selfe. It shewes you are a man constant to your own ends, and upright to your purposes, that would not be put off with left-handed cries.

MOR. How should you arrive at the knowledge of so much!

TRV. Why, did you ever hope, sir, committing the secrecy of it to a barber, that less than the whole town should know it? you might as well have told it the conduit, or the bake-house, or the infantry that follow the court, and with more security. Could your gravity forget so old and noted a remnant, as, *lippis & tonsoribus notum*. Well sir, forgive it your selfe now, the fault, and be communicable with your friends. Here will be three or four fashionable ladies, from the college, to visit you presently, and their train of minions, and followers.

MOR. Barre my dores! barre my dores! where are all my eaters? my mouths now? barre up my dores, you varlets.

EPI. He is a varlet, that stirres to such an office. Let 'hem stand open. | I would see him that dares move his eyes toward it. Shal I have a *barricado* made against my friends, to be barr'd of any pleasure they can bring in to me with honorable visitation.

MOR. O *Amazonian* impudence! 40

TRV. Nay faith, in this, sir, she speaks but reason: and me thinks is more continent than you. Would you goe to bed so presently, sir, afore noone? a man of your head, and haire, should owe more to that reverend ceremony, and not mount the marriage-bed, like a town-bul, or a mountaine-goate; but stay the due season; and ascend it then with religion, and feare. Those delights are to be steep'd in the humor, and silence of the night; and give the day to other open pleasures, and iollities of feast, of

26 forget] *om.* 1768 39 with honorable] with their honorable *W G*
 44 reueuerend *F*] reuerend 1640 . . . 48 of the night;] of the Night? 1692 *H*
 49 feast] feasting 1640 . . .

50 musique, of reuells, of discourse: wee'll haue all, fir, that
may make your *Hymen* high, and happy.

MOR. O, my torment, my torment!

TRV. Nay, if you indure the first halfe houre, fir, so
tediously, and with this irksomnesse; what comfort, or hope,
55 can this faire gentlewoman make to her selfe hereafter, in
the consideration of so many yeeres as are to come——

MOR. Of my affliction. Good fir, depart, and let her
doe it alone.

TRV. I haue done, fir.

60 MOR. That curfed barber!

TRV. (Yes faith, a curfed wretch indeed, fir.)

MOR. I haue married his citterne, that's common to all
men. Some plague, about the plague——

TRV. (All *Egypt's* ten plagues.)

65 MOR. Reuenge me on him.

TRV. 'Tis very well, fir. If you laid on a curse or two,
more, I'll assure you hee'll beare 'hem. As, that he may
get the poxe with seeking to cure it, fir? Or, that while he
is curling another mans haire, his owne may drop off? Or,
70 for burning some male-baudes lock, he may haue his braine
beat out with the curling-iron?

MOR. No, let the wretch liue wretched. May he get
the itch, and his shop so lousie, as no man dare come at
him, nor he come at no man.

75 TRV. (I, and if he would swallow all his balles for pills,
let not them purge him)

MOR. Let his warming pan be euer cold.

TRV. (A perpetuall frost vnderneath it, fir)

MOR. Let him neuer hope to see fire againe.

80 TRV. (But in hell, fir)

MOR. His chaires be alwaies empty, his sciffors rust,
and his combes mould in their cases.

TRV. Very dreadfull that! (And may hee loofe the inuention, fir, of caruing lanternes in paper)

MOR. Let there be no baud carted that yeare, to 85 employ a bafon of his: but let him be glad to eate his sponge, for bread.

TRV. And drinke *lotium* to it, and much good doe him. [561]

MOR. Or, for want of bread——

TRV. ✓ Eat eare-waxe, fir. I'll helpe you. Or, draw his 90 owne teeth, and adde them to the lute-fting.

MOR. No, beate the old ones to poulder, and make bread of them.

TRV. (Yes, make meale o' the millstones.)

MOR. May all the botches, and burnes, that he has 95 cur'd on others, breake out vpon him.

TRV. And he now forget the cure of 'hem in himfelfe, fir: or, if he do remember it, let him ha' fcrap'd all his linnen into lint for 't, and haue not a rag left him, to fet vp with. 100

MOR. Let him neuer fet vp againe, but haue the gout in his hands for euer. Now, no more, fir.

TRV. O that laft was too high fet! you might goe leffe with him i' faith, and bee reueng'd enough: as, that he be neuer able to new-paint his pole—— 105

MOR. Good fir, no more. I forgot my felfe.

TRV. Or, want credit to take vp with a combe-maker——

MOR. No more, fir.

TRV. Or, hauing broken his glaffe in a former defpaire, 110 fall now into a much greater, of euer getting another——

MOR. I befeech you, no more.

TRV. Or, that he neuer be trusted with trimming of any but chimney-fweepers——

MOR. Sir—— 115

83 loose] lose 1640... 92 poulder] powder 1640... 99 to set vp] for to set up 1640... 113 trimming] triming 1692 H

TRV. Or, may he cut a colliers throat with his rasor, by *chance-medlee*, and yet hang for't.

MOR. I will forgiue him, rather then heare any more. I beseech you, sir.

Act III. Scene VI.

DAW, MOROSE, TRVE-WIT, HAUGHTY, CENTAVRE,
MAVIS, TRVSTY.

THIS way, madame.

MOR. O, the sea breakes in vpon me! another floud! an inundation! I shall be orewhelm'd with noife. It beates already at my shores. I feele an earthquake in my
5 selfe, for't.

DAW. 'Giue you ioy, mistrisse.

MOR. Has shee seruants too!

*She kisses
them
seuerally
as he
presents
them.*

DAW. I haue brought some ladies here to see, and know you. My ladie HAUGHTY, this my lady CENTAVRE, 10 mistresse DOL MAVIS, mistresse TRVSTIE my ladie HAUGHTIES woman. Where's your husband? let's see him: can he endure no noife? let me come to him.

[562] MOR. What *nomenclator* is this!

TRV. Sir IOHN DAW, sir, your wifes seruant, this.

15 MOR. A DAW, and her seruant! O, 'tis decreed, 'tis decreed of mee, and shee haue such seruants.

TRV. Nay sir, you must kisse the ladies, you must not goe away, now; they come toward you, to seeke you out.

HAV. I' faith, master MOROSE, would you steale 20 a marriage thus, in the midst of so many friends, and not acquaint vs? Well, I'll kisse you, notwithstanding the iustice of my quarrel: you shall giue me leaue, mistresse, to vse a becomming familiarity with your husband.

EPI. Your ladiship do's me an honour in it, to let me 25 know hee is so worthy your fauour: as, you haue done

117 and yet hang] and be hang'd 1692 H...; and yet be hang'd WG

both him and me grace, to visit so vnprepar'd a paire to entertaine you.

MOR. Complement! Complement!

EPI. But I must lay the burden of that, vpon my seruant, here. 30

HAV. It shall not need, mistresse MOROSE, wee will all beare, rather then one shall be opprest.

MOR. I know it: and you will teach her the faculty, if shee bee to learne it.

HAV. Is this the silent woman? 35

CEN. Nay, shee has found her tongue since shee was married, maister TRVE-WIT sayes.

HAV. O, maister TRVE-WIT! 'faue you. What kinde of creature is your bride here? she speakes, me thinkes!

TRV. Yes madame, beleue it, she is a gentlewoman of 40 very absolute behaiour, and of a good race.

HAV. And IACK DAW told vs, she could not speake.

TRV. So it was carried in plot, madam, to put her vpon this old fellow, by fir DAVPHINE, his nephew, and one or two more of vs: but shee is a woman of an excellent 45 assurance, and an extraordinarie happie wit, and tongue. You shall see her make rare sport with DAW, ere night.

HAV. And he brought vs to laugh at her!

TRV. That falls out often, madame, that he that thinkes himselfe the maister-wit, is the maister-foole. I assure your 50 lady-ship, yee cannot laugh at her.

HAV. No, weell haue her to the colledge: and shee haue wit, she shall bee one of vs! shall shee not CENTAVRE? wee'll make her a collegiate.

CEN. Yes faith, madame, and MAVIS, and shee will set 55 vp a side.

TRV. Beleue it madame, and mistris MAVIS, shee will sustaine her part.

MAV. I'll tell you that, when I haue talk'd with her, and try'd her. 60

HAV. Use her very civilly, MAVIS.

MAV. So I will, madame.

MOR. Blessed minute, that they would whisper thus euer.

65 TRV. In the meane time, madame, would but your lady-
[563] ship helpe to | vexe him a little : you know his disease, talke
to him about the wedding ceremonies, or call for your
gloues, or——

HAV. Let me alone. CENTAVRE, helpe me. M^r.
70 bride-groome, where are you ?

MOR. O, it was too miraculously good to last!

HAV. Wee see no ensignes of a wedding, here ; no
character of a brideale : where be our skarfes, and our
gloues ? I pray you, giue 'hem vs. Let's know your
75 brides colours, and yours, at least.

CEN. Alas, madame, he has prouided none.

MOR. Had I knowne your ladiships painter, I would.

HAV. He has giuen it you, CENTAVRE, yfaith. But, doe
you heare, M. MOROSE, a iest will not absolue you in this
80 manner. You that haue suck'd the milke of the court, and
from thence haue beene brought vp to the very strong
meates, and wine, of it ; beene a courtier from the biggen,
to the night-cap : (as we may say) and you, to offend in
such a high point of ceremonie, as this ! and let your
85 nuptials want all markes of solemnitie ! How much plate
haue you lost to day (if you had but regarded your
profit) what guifts, what friends, through your meere
rufficitie ?

MOR. Madame——

90 HAV. Pardon mee, sir, I must insinuate your errors to
you. No gloues ? no garters ? no skarfes ? no *epithalamium* ?
no masque ?

DAW. Yes, madame, I'll make an *epithalamium*, I

69 Mr.] Master Q . . . 73, 91 skarfes] skarves 1692 . . . ; scarves G
74 let's] let us G 79 M.] Master Q 1717 . . . 83 : (as we may say)]
, as we may say, G

promis'd my mistress, I haue begunne it already: will your
ladiship heare it? 95

HAV. I, good IACK DAW.

MOR. Will it please your ladiship command a chamber,
and be priuate with your friend? you shall haue your
choice of roomes, to retire to after: my whole house is
yours. I know, it hath beene your ladiships errand, into 100
the city, at other times, how euer now you haue beene
vnhappily diuerted vpon mee: but I shall be loth to breake
any honorable custome of your ladiships. And therefore,
good madame——

EPI. Come, you are a rude bride-groome, to entertayne 105
ladies of honour in this fashion.

CEN. He is a rude groome, indeed.

TRV. By that light, you deserue to be grafted, and
haue your hornes reach from one side of the Iland, to the
other. Doe not mistake me, fir, I but speake this, to giue 110
the ladies some heart againe, not for any malice to you.

MOR. Is this your *Brauo*, ladies?

TRV. As god helpe me, if you vtter such another word,
I'll take mistress bride in, and beginne to you, in a very sad
cup, doe you see? Goe too, know your friends, and such, 115
as loue you.

Act III. Scene VII.

[564]

CLERIMONT, MOROSE, TRVE-WIT, DAUPHINE, LA-FOOLE,
OTTER, M^{rs}. OTTER, &c.

BY your leaue, ladies. Doe you want any musique? *Musique*
I haue brought you varietie of noyses. Play, firs, ^{of all} *sorts.*
all of you.

94 promis'd] promise 1692 . . .

99 retire to after] *om.* to 1717

100 ladiships] Ladishis Q

113 helpe] [shall] help G

114 sad]

sap 1717

MN. Musique of all sorts] *om.* all 1640 1692 H

MOR. O, a plot, a plot, a plot, a plot vpon me! This
5 day, I shall be their anvile to worke on, they will grate me
afunder. 'Tis worfe then the noyfe of a faw.

CLE. No, they are haire, rofin, and guts. I can giue
you the receipt.

TRV. Peace, boyes.

10 CLE. Play, I fay.

TRV. Peace, rafcalls. You fee who's your friend now,
fir? Take courage, put on a martyrs refolution. Mocke
downe all their attemptings, with patience. 'Tis but a day,
and I would fuffer heroically. Should an affe exceed me
15 in fortitude? No. You betray your infirmitie with your
hanging dull cares, and make them infult: beare vp
brauely, and constantly. Looke you here, fir, what honour
is done you vnexpected, by your nephew; a wedding
dinner come, and a Knight fewer before it, for the more
20 reputation: and fine M^{rs}. OTTER, your neighbour, in the
rump, or tayle of it.

*La-Foole
paffes
ouer
sewing
the meate.*

MOR. Is that *Gorgon*, that *Medufa* come? Hide me,
hide me.

TRV. I warrant you, fir, fhee will not transforme you.
25 Looke vpon her with a good courage. Pray you enter-
tayne her, and conduct your guefts in. No? Miftris
bride, will you entreat in the ladies? your bride-groome is
fo fhame-fac'd, here—

EPI. Will it please your ladifhip, madame?

30 HAV. With the benefit of your companie, miftris.

EPI. Seruant, pray you performe your duties.

DAW. And glad to be commanded, miftris.

CEN. How like you her wit, MAVIS.

MAV. Very prettily, abfolutely well.

35 M^{rs}. OT. 'Tis my place.

MAV. You shall pardon me, miftris OTTER.

M^{rs}. OT. Why I am a collegiate.

20 Mrs. Otter] Miftris Otter Q; M. Otter 1640
1692 . . . 1717; guest 1739

26 guefts] gues

MAV. But not in ordinary.

M^{RS.} OT. But I am.

MAV. Wee'll difpute that within. 40

CLE. Would this had laſted a little longer.

TRV. And that they had ſent for the Heralds. Captayne
OTTER, what newes?

OTT. I haue brought my bull, beare, and horſe, in *The Drum,*
priuate, and yonder are the trumpeters without, and the *and*
drum, gentlemen. *Trumpets*
ſound.

MOR. O, ô, ô. [565]

OTT. And we will haue a roufe in each of 'hem, anon,
for bold *Britons*, yfaith.

MOR. O, ô, ô. 50

ALL. Follow, follow, follow.

Act III. Scene I.

TRVE-WIT, CLERIMONT, DAVPHINE.

WAs there euer poore bride-groome ſo tormented?
or man indeed?

CLE. I haue not read of the like, in the *chronicles*
of the land.

TRV. Sure, hee cannot but goe to a place of reſt, after 5
all this purgatorie.

CLE. He may perfume it, I thinke.

TRV. The ſpitting, the coughing, the laughter, the
neefing, the farting, dauncing, noiſe of the muſique, and her
maſculine, and lowd commanding, and vrging the whole 10
family, makes him thinke he has married a *furie*.

CLE. And ſhee carries it vp brauely.

TRV. I, ſhee takes any occaſion to ſpeake: that's the
height on 't.

40 that] it 1739

Act III. Scene I.] Sc. I includes I and II. A Room in Morose's House. G

15 CLE. And how soberly DAVPHINE labours to satisfie him, that it was none of his plot!

TRV. And has almost brought him to the faith, i' the article. Here he comes. Where is he now? what's become of him, DAVPHINE?

20 DAV. O, hold me vp a little, I shall goe away i' the left else. Hee has got on his whole nest of night-caps, and lock'd himselfe vp, i' the top o' the house, as high, as euer he can climbe from the noise. I peep'd in at a crany, and saw him fitting ouer a cross-beame o' the rooffe, like him o'
25 the fadlers horse in Fleetstreet, vp-right: and he will sleepe there.

CLE. But where are your collegiates?

DAV. With-drawne with the bride in priuate.

TRV. O, they are instructing her i' the colledge-Grammar.
30 If shee haue grace with them, shee knowes all their secrets instantly.

CLE. Methinkes, the lady HAUGHTY lookes well to day, for all my dispraise of her i' the morning. I thinke, I shall come about to thee againe, TRVE-WIT.

35 TRV. Beleuee it, I told you right. Women ought to repaire the losses, time and yeeres haue made i' their features, with dressings. And an intelligent woman, if shee know by her selfe the least defect, will bee most curious, to hide it: and it becomes her. If shee be short, let her sit
40 much, lest when shee stands, shee be thought to sit. If shee haue an ill foot, let her weare her gowne the longer, and her shoo the thinner. If a fat hand, and scald nailes, let her carue the lesse, and act in gloues. If a fowre breath, let |
[566] her neuer discourse fasting: and alwaies talke at her
45 distance. If shee haue black and rugged teeth, let her offer the lesse at laughter, especially if shee laugh wide, and open.

CLE. O, you shall haue some women, when they laugh, you would thinke they bray'd, it is so rude, and —

TRV. I, and others, that will stalke i' their gait like an
50 *Estrich*, and take huge strides. I cannot endure such a

fight. I loue meafure i' the feet, and number i' the voice: they are gentlenesses, that oft-times draw no lesse then the face.

DAV. How cam'ft thou to studie these creatures so exactly? I would thou would'ft make me a proficient. 55

TRV. Yes, but you must leaue to liue i' your chamber then a month together vpon *AMADIS de Gaule*, or *Don QVIXOTE*, as you are wont; and come abroad where the matter is frequent, to court, to tiltings, publique shoves, and feasts, to playes, and church sometimes: thither they 60 come to shew their new tyres too, to see, and to be seene. In these places a man shall find whom to loue, whom to play with, whom to touch once, whom to hold euer. The varietie arrests his iudgement. A wench to please a man comes not downe dropping from the feeling, as he lyes on 65 his backe droning a tobacco pipe. He must goe where shee is.

DAV. Yes, and be neuer the neere.

TRV. Out heretique. That diffidence makes thee worthy it should bee so. 70

CLE. He sayes true to you, DAVPHINE.

DAV. Why?

TRV. A man should not doubt to ouer-come any woman. Thinke he can vanquish 'hem, and he shall: for though they denie, their desire is to be tempted. *PENELOPE* her 75 selfe cannot hold out long. *Ofend*, you saw, was taken at last. You must perseuer, and hold to your purpose. They would sollicit vs, but that they are afraid. Howsoever, they wish in their hearts we should sollicit them. Praise 'hem, flatter 'hem, you shal neuer want eloquence, or trust: 80 euen the chastest delight to feele themselues that way rub'd. With praises you must mixe kisses too. If they take them, they'll take more. Though they striue, they would bee ouer-come.

52 oft-times] oftentimes 1692...
neer 1692...; neerer *W*; nearer *G*

61 shew] show *M* 68 neere]
69 diffidence] difference 1692 *H*

85 CLE. O, but a man must beware of force.

TRV. It is to them an acceptable violence, and has oft-times the place of the greatest courtesie. Shee that might haue beene forc'd, and you let her goe free without touching, though shee then seeme to thanke you, will euer hate
90 you after: and glad i' the face, is assuredly sad at the heart.

CLE. But all women are not to be taken alwaies.

TRV. 'Tis true. No more then all birds, or all fishes. If you appeare learned to an ignorant wench, or iocund to a sad, or witty to a foolish, why shee presently begins to
95 mistrust her selfe. You must approach them i' their owne height, their owne line: for the contrary makes many that
[567] feare to | commit themselues to noble and worthy fellowes, run into the imbraces of a rascal. If shee loue wit, giue verses, though you borrow 'hem of a friend, or buy 'hem, to
100 haue good. If valour, talke of your sword, and be frequent in the mention of quarrels, though you be staunch in fighting. If actiuitie, be seene o' your *barbary* often, or leaping ouer stooles, for the credit of your back. If shee loue good clothes or dressing, haue your learned counsell about you
105 euery morning, your *french* taylor, barber, linnener, &c. Let your poulder, your glasse, and your combe, be your dearest acquaintance. Take more care for the ornament of your head, then the safetie: and with the common-wealth rather troubled, then a haire about you. That will take
110 her. Then if shee be couetous and crauing, doe you promise any thing, and performe sparingly: so shall you keepe her in appetite still. Seeme as you would giue, but be like a barren field that yeelds little, or vn lucky dice, to foolish, and hoping gamesters. Let your gifts be slight, and
115 daintie, rather then pretious. Let cunning be aboue cost. Giue cherries at time of yeere, or apricots; and say they were sent you out o' the countrey, though you bought 'hem in *Cheap-side*. Admire her tyres; like her in all fashions;

89 shee then seeme] then shee seeme 1640... 91 alwaies] alwayes Q;
always 1692 H; all ways W G 115 pretious] precious Q...

compare her in euery habit to some deitie ; inuent excellent
 dreames to flatter her, and riddles ; or, if shee bee a great ¹²⁰
 one, performe alwaies the second parts to her: like what
 shee likes, praise whom she praises, and faile not to make
 the household and seruants yours, yea the whole family, and
 salute 'hem by their names : ('tis but light cost if you can
 purchase 'hem so) and make her physitian your pensioner, ¹²⁵
 and her chiefe woman. Nor will it bee out of your gaine
 to make loue to her too, so shee follow, not vs her, her ladies
 pleasure. All blabbing is taken away, when shee comes to
 be a part of the crime.

DAV. On what courtly lap hast thou late slept, to come ¹³⁰
 forth so fudden and absolute a courtling ?

TRV. Good faith, I should rather question you, that are
 so harkning after these mysteries. I begin to suspect your
 diligence, DAVPHINE. Speake, art thou in loue in earnest ?

DAV. Yes by my troth am I : 'twere ill dissembling ¹³⁵
 before thee.

TRV. With which of 'hem, I pray thee ?

DAV. With all the collegiates.

CLE. Out on thee. Wee'll keepe you at home, beleue
 it, i' the stable, and you be such a stallion. ¹⁴⁰

TRV. No. I like him well. Men should loue wisely,
 and all women : some one for the face, and let her please
 the eye ; another for the skin, and let her please the touch ;
 a third for the voice, and let her please the eare ; and
 where the obiects mixe, let the senses so too. Thou ¹⁴⁵
 wouldst thinke it strange, if I should make 'hem all in loue
 with thee afore night !

DAV. I would say thou had'st the best *philtre* i' the
 world, and couldst doe more then madame MEDEA, or
 Doctor FOREMAN. ¹⁵⁰

TRV. If I doe not, let me play the mounte-bank for my
 meate while I liue, and the bawd for my drinke.

DAV. So be it, I say.

[568]

Act IIII. Scene II.

OTTER, CLERIMONT, DAW, DAVPHINE, MOROSE,
TRVE-WIT, LA-FOOLE, M^{rs}. OTTER.

O Lord, gentlemen, how my knights and I haue mist you here!

CLE. Why, Captaine, what seruice? what seruice?

OTT. To see me bring vp my bull, beare, and horse to
5 fight.

DAW. Yes faith, the Captaine saies we shall be his dogs
to baite 'hem.

DAV. A good imployment.

TRV. Come on, let's see a course then.

10 LA-F. I am afraid my coufin will be offended if thee
come.

OTT. Be afraid of nothing. Gentlemen, I haue plac'd
the drum and the trumpets, and one to giue 'hem the signe
when you are ready. Here's my bull for my selfe, and my
15 beare for sir IOHN DAW, and my horse for sir AMOROVVS.
Pray set your foot to mine, and yours to his, and——

LA-F. Pray god my coufin come not.

OTT. Saint GEORGE, and faint ANDREW, feare no
coufins. Come, found, found. *Et rauco strepuerunt cornua*
20 *cantu.*

TRV. Well said, Captaine, yfaith: well fought at the
bull.

CLE. Well held at the beare.

TRV. Low, low, Captayne.

25 DAV. O, the horse has kickt off his dog alreadie.

LA-F. I cannot drinke it, as I am a Knight.

TRV. Gods so, off with his spurres, some-body.

LA-F. It goes againe my conscience. My coufin will bee
angrie with it.

9 a course] your course 1717 . . .

27 Gods so] Ods so G

DAW. I ha' done mine. 30

TRV. You fought high and faire, fir IOHN.

CLE. At the head.

DAV. Like an excellent beare-dog.

CLE. You take no notice of the busineffe, I hope.

DAW. Not a word, fir, you see we are *iouiall*. 35

OTT. Sir AMOROVs, you must not aequiuocate. It must bee pull'd downe, for all my coufin.

CLE. Sfoot, if you take not your drinke, they'll thinke you are difcontented with some thing: you'll betray all, if you take the least notice. 40

LA-F. Not I, I'll both drinke, and talke then.

OTT. You must pull the horse on his knees, fir AMOROVs: feare no coufins. *Iacta est alea*.

TRV. O, now hee's in his vaine, and bold. The least hint giuen him of his wife now, will make him raile 45 desperately.

CLE. Speake to him of her.

TRV. Doe you, and I'll fetch her to the hearing of it. [569]

DAV. Captaine hee-OTTER, your shee-OTTER is comming, your wife. 50

OTT. Wife! Buz. *Titivilitium*. There's no fuch thing in nature. I confesse, gentlemen, I haue a cook, a laundresse, a house-drudge, that serues my necessary turnes, and goes vnder that title: But hee's an asse that will be so *uxorious*, to tie his affections to one circle. Come, the 55 name dulls appetite. Here, replenish againe: another bout. Wiues are nasty fluttish *animals*.

DAV. O, Captaine.

OTT. As euer the earth bare, *tribus verbis*. Where's master TRVE-WIT? 60

DAW. Hee's slipt aside, fir.

CLE. But you must drinke, and be *iouiall*.

DAW. Yes, giue it me.

LA-F. And me, too.

38 Sfoot] 'Sfoot 1692...

48 her] hear 1717...

65 DAW. Let's be *iouiall*.

LA-F. As *iouiall* as you will.

OTT. Agreed. Now you shall ha' the beare, coufin,
and fir IOHN DAW the horse, and I'll ha' the bull still.
Sound *Tritons* o' the *Thames*. *Nunc est bibendum, nunc*

70 *pede libero*—

*Morose
speakes
from aboue:
the
trumpets
founding.*

MOR. Villaines, murderers, fonnes of the earth, and
traitors, what doe you there?

CLE. O, now the trumpets haue wak'd him, we shall
haue his companie.

75 OTT. A wife is a sciruy *clogdogdo*; an vn lucky thing,
a very forefaid beare-whelp, without any good fashion or
breeding: *mala bestia*.

*His wife is
brought out
to heare
him.*

DAV. Why did you marry one then, Captaine?

OTT. A poxe—I married with fixe thousand pound, I.
80 I was in loue with that. I ha' not kist my *furie*, these
fortie weekes.

CLE. The more to blame you, Captaine.

TRV. Nay, mistris OTTER, heare him a little first.

OTT. Shee has a breath worfe then my grand-mothers,

85 *profecto*.

M^{rs}. OT. O treacherous liar. Kisse mee, sweet master
TRVE-WIT, and proue him a slaundering knaue.

TRV. I'll rather belceue you, lady.

OTT. And shee has a perruke, that's like a pound of
90 hempe, made vp in shoo-thrids.

M^{rs}. OT. O viper, mandrake!

OTT. A most vile face! and yet shee spends me fortie
pound a yeere in *mercury*, and hogs-bones. All her teeth
were made i' the *Blacke-Friers*: both her eye-browes i'
95 the *Strand*, and her haire in *Siluer-street*. Euery part
o' the towne ownes a peece of her.

M^{rs}. OT. I cannot hold.

OTT. She takes her selfe afunder still when she goes to

83 mistris] Mrs. 1640 . . . W
Profecto 1692 H

84 grand-mothers, *profecto*] grand-mothers

bed, into some | twentie boxes; and about next day noone [570]
is put together againe, like a great *Germane* clocke: and so
comes forth and rings a tedious larum to the whole house,
and then is quiet againe for an houre, but for her quarters.
Ha' you done me right, gentlemen?

M^{rs}. OT. No, sir, I'll do you right with my quarters,
with my quarters. *Shee falls
vpon him
and beates
him.*

OTT. O, hold, good Princeffe.

TRV. Sound, found.

CLE. A battell, a battell.

M^{rs}. OT. You notorious, stinkardly beareward, do's my
breath smell? 110

OTT. Vnder correction, deare Princeffe: looke to my
beare, and my horse, gentlemen.

M^{rs}. OT. Doe I want teeth, and eye-browes, thou bull-
dog?

TRV. Sound, found still. 115

OTT. No, I protest, vnder correction——

M^{rs}. OT. I, now you are vnder correction, you protest:
but you did not protest before correction, sir. Thou
IVDAS, to offer to betray thy Princeffe! I'll make thee an
example—— 120

MOR. I will haue no such examples in my house, lady
OTTER. *Morose
descends
with a
long sword.*

M^{rs}. OT. Ah——

MOR. M^{rs}. MARY AMBREE, your examples are danger-
ous. Rogues, Hellhounds, *Stentors*, out of my dores, you
sonnes of noise and tumult, begot on an ill *May*-day, or
when the Gally-foist is a-floate to *Westminster*! A trum-
petter could not be conceiu'd, but then!

DAV. What ailes you, sir?

MOR. They haue rent my rooffe, walls, and all my
windores afunder, with their brazen throates. 125

TRV. Best follow him, DAVPHINE.

DAV. So I will.

MN. and beates him] and beates vpon him Q 124 Mrs.] Mistress G

CLE. Where's DAW, and LA-FOOLE?

¹³⁵ OTT. They are both run away, fir. Good gentlemen, helpe to pacifie my Princeffe, and speake to the great ladies for me. Now must I goe lie with the beares this fortnight, and keepe out o' the way, till my peace be made, for this scandale shee has taken. Did you not see my bull-head,
¹⁴⁰ gentlemen?

CLE. Is't not on, Captayne?

TRV. No: but he may make a new one, by that, is on.

OTT. O, here 'tis. And you come ouer, gentlemen, and aske for TOM OTTER, wee'll goe downe to *Ratcliffe*, and
¹⁴⁵ haue a course yfaith: for all these difasters. There's *bona spes* left.

TRV. Away, Captaine, get off while you are well.

CLE. I am glad we are rid of him.

TRV. You had neuer beene, vnlesse wee had put his wife
¹⁵⁰ vpon him. His humour is as tedious at last, as it was ridiculous at first.

[571]

Act III. Scene III.

HAUGHTY, M^{rs}. OTTER, MAVIS, DAW, LA-FOOLE,
CENTAVRE, EPICOENE, TRVE-WIT, CLERIMONT.

WVE wondred why you shreek'd so, M^{rs}. OTTER.

M^{rs}. OT. O god, madame, he came downe with a huge long naked weapon in both his hands, and look'd so dreadfully! Sure, hee's beside himselfe.

⁵ MAV. Why what made you there, mistris OTTER?

M^{rs}. OT. Alas, mistris MAVIS, I was chastising my subiect, and thought nothing of him.

DAW. Faith, mistris, you must doe so too. Learne to

¹⁴³ here 'tis] here it is *G*

Act III. Scene III.] Scene II includes III, IV, V, VI, and VII. A long open Gallery in the same. G

1 Mrs.] Mistress *G*

2 god] lord *G*

5, 6 mistris] Mrs. 1692 *H*

chastise. Mistris OTTER corrects her husband so, hee dares not speake, but vnder correction. 10

LA-F. And with his hat off to her: 'twould doe you good to see.

HAV. In sadnesse 'tis good, and mature counsell: practise it, MOROSE. I'll call you MOROSE still now, as I call CENTAVRE, and MAVIS: we foure will be all one. 15

CEN. And you'll come to the colledge, and liue with vs?

HAV. Make him giue milke, and hony.

MAV. Looke how you manage him at first, you shall haue him euer after. 20

CEN. Let him allow you your coach, and foure horfes, your woman, your chamber-maid, your page, your gentleman-vther, your *french* cooke, and foure groomes.

HAV. And goe with vs, to *Bcd'lem*, to the *China* houses, and to the *Exchange*. 25

CEN. It will open the gate to your fame.

HAV. Here's CENTAVRE has immortaliz'd her selfe, with taming of her wilde male.

MAV. I, shee has done the miracle of the kingdome.

EPI. But ladies, doe you count it lawfull to haue such 30 pluraltie of seruants, and doe 'hem all graces?

HAV. Why not? why should women denie their fauours to men? Are they the poorer, or the worse?

DAW. Is the *Thames* the lesse for the *dyers* water, mistris? 35

LA-F. Or a torch, for lighting many torches?

TRV. Well said, LA-FOOLE; what a new one he has got!

CEN. They are empty losses, women feare, in this kind.

HAV. Besides, ladies should be mindfull of the approach 40 of age, and let no time want his due vse. The best of our daies passe first.

MAV. We are riuers, that cannot be call'd backe,

[572] madame : flee that | now excludes her louers, may liue to
45 lie a forsaken beldame, in a frozen bed.

CEN. 'Tis true, MAVIS ; and who will wait on vs to
coach then? or write, or tell vs the newes then? Make
anagrammes of our names, and inuite vs to the cock-pit,
and kiffe our hands all the play-time, and draw their
50 weapons for our honors?

HAV. Not one.

DAW. Nay, my miftris is not altogether vn-intelligent
of these things : here be in prefence haue tasted of her
fauours.

55 CLE. What a neighing hobby-horse is this!

EPI. But not with intent to boast 'hem againe, seruant.
And haue you those excellent receipts, madame, to keepe
your selues from bearing of children?

HAV. O yes, MOROSE. How should we maintayne our
60 youth and beautie, else? Many births of a woman make
her old, as many crops make the earth barren.

Act III. Scene III.

MOROSE, DAVPHINE, TRVE-WIT, EPICOENE,
CLERIMONT, DAW, HAUGHTY, LA-FOOLE, CENTAVRE,
MAVIS, M^{rs}. OTTER, TRVSTY.

O My curfed angell, that instructed me to this fate!

DAV. Why, fir?

MOR. That I should bee seduc'd by so foolish a deuill,
as a barber will make!

5 DAV. I would I had beene worthy, fir, to haue partaken
your counsell, you should neuer haue trusted it to such
a minister.

MOR. Would I could redeeme it with the losse of an eye
(nephew) a hand, or any other member.

9 (nephew)], nephew, G

DAV. Mary, god forbid, fir, that you should geld your 10
felfe, to anger your wife.

MOR. So it would rid me of her! and, that I did
supererogatorie penance, in a bellfry, at *Westminster-hall*,
i' the cock-pit, at the fall of a stagge; the tower-wharfe
(what place is there else?) *London-bridge*, *Paris-garden*, 15
Belins-gate, when the noises are at their height and lowdest.
Nay, I would fit out a play, that were nothing but fights at
fea, drum, trumpet, and target!

DAV. I hope there shall be no such need, fir. Take
patience, good vncl. This is but a day, and 'tis well 20
worne too now.

MOR. O, 'twill bee so for euer, nephew, I foresee it, for euer.
Strife and tumult are the dowrie that comes with a wife.

TRV. I told you so, fir, and you would not beleue me.

MOR. Alas, doe not rub those wounds, master TRVE-WIT, 25 [573]
to blood againe: 'twas my negligence. Adde not affliction
to affliction. I haue percei'd the effect of it, too late, in
madame OTTER.

EPI. How doe you, fir?

MOR. Did you euer heare a more vnecessary question? 30
as if she did not see! Why, I doe as you see, Empreffe,
Empresse.

EPI. You are not well, fir! you looke very ill! some-
thing has distempered you.

MOR. O horrible, monstrous, impertinencies! would not 35
one of these haue seru'd? doe you thinke, fir? would not
one of these haue seru'd?

TRV. Yes, fir, but these are but notes of female kind-
nesse, fir: certaine tokens that shee has a voice, fir.

MOR. O, is't so? come, and 't be no otherwise——what 40
say you?

13 bellfry] bel-fry Q; belfry 1640...

14 -wharfe] -warf 1640

15 (what... else)] —what... else?— G

16 Belins] Bilings 1717...

Billingsgate G 22 so] om. Q 40 is't] is it G and 't be] and be 1692 H;

an 't be G

EPI. How doe you feele your felfe, fir?

MOR. Againe, that!

TRV. Nay, looke you, fir: you would be friends with
45 your wife vpon vn-confcionable termes, her filence——

EPI. They fay you are run mad, fir.

MOR. Not for loue, I affure you, of you; doe you fee?

EPI. O lord, gentlemen! Lay hold on him for gods
fake: what fhall I doe? who's his phyfitian (can you tel)
50 that knowes the ftate of his body beft, that I might fend
for him? Good fir, fpeake. I'll fend for one of my
doctors elfe.

MOR. What, to poyfon me, that I might die intefate,
and leaue you poffeft of all?

55 EPI. Lord, how idly he talkes, and how his eyes
fsparkle! He lookes green about the temples! Doe you
fee what blue fspots he has?

CLE. I, it's melancholy.

EPI. Gentlemen, for heauens fake counfell me. Ladies!
60 Seruant, you haue read PLINY, and PARACELSVS: Ne're
a word now to comfort a poore gentlewoman? Ay me!
what fortune had I to marry a diftracted man?

DAW. I'll tell you, miftris ——

TRV. How rarely fhee holds it vp!

65 MOR. What meane you, gentlemen!

EPI. What will you tell me, feruant?

DAW. The difeafe in *Greeke* is called *Mavla*, in *Latine*,
Infania, *Furor*, vel *Ecftafis melancholica*, that is, *Egrefio*,
when a man *ex melancholico*, euadit *fanaticus*.

70 MOR. Shall I haue a lecture read vpon me aliue?

DAW. But he may be but *Phreneticus*, yet, miftris? and
Phrenetis is only *delirium*, or fo——

EPI. I, that is for the difeafe, feruant: but what is this
to the cure? we are fure inough of the difeafe.

75 MOR. Let me goe.

49 phyfitian] physician Q... (can you tel)], can you tell, G 58 it's]
'tis WG

TRV. Why, wee'll intreat her to hold her peace, fir. [574]

MOR. O, no. Labour not to stop her. Shee is like a conduit-pipe, that will gush out with more force, when shee opens againe.

HAV. I'll tell you, MOROSE, you must talke diuinitie to 80 him altogether, or morall philofophie.

LA-F. I, and there's an excellent booke of morall philofophie, madame, of RAYNARD the foxe, and all the beasts, call'd, DONES philofophie.

CEN. There is, indeed, fir AMOROVS LA-FOOLE. 85

MOR. O miserie!

LA-F. I haue read it, my lady CENTAVRE, all ouer to my coufin, here.

M^{rs}. OT. I, and 'tis a very good booke as any is, of the Modernes. 90

DAW. Tut, hee must haue SENECA read to him, and PLVTARCH, and the Ancients; the Modernes are not for this diseafe.

CLE. Why, you discommended them, too, to day, fir IOHN.

DAW. I, in some cafes: but in these they are best, and 95 ARISTOTLES *Ethicks*.

MAV. Say you so, fir IOHN? I thinke you are deceiu'd: you tooke it vpon trust.

HAV. Where's TRVSTY, my woman? I'll end this difference. I pr'y-thee, OTTER, call her. Her father and 100 mother were both mad, when they put her to me.

MOR. I thinke so. Nay, gentlemen, I am tame. This is but an exercife, I know, a marriage ceremonie, which I must endure.

HAV. And one of 'hem (I know not which) was cur'd 105 with the *Sick-mans salue*; and the other with GREENES *groates-worth of wit*.

TRV. A very cheape cure, madame.

HAV. I, it's very fæfible.

81 him] her Q 103 I know,] om. comma Q 105 (I know not which)]
 , I know not which, G

110 M^{rs}. OT. My lady call'd for you, mistress TRVSTY: you must decide a controuersie.

HAV. O TRVSTY, which was it you said, your father, or your mother, that was cur'd with the *Sicke-mans salue*?

TRVS. My mother, madame, with the *salue*.

115 TRV. Then it was the *Sicke-womans salue*.

TRVS. And my father with the *Groates-worth of wit*. But there was other meanes vs'd: we had a Preacher that would preach folke asleepe still; and so they were prescrib'd to goe to church, by an old woman that was their
120 physitian thrife a weeke——

EPI. To sleepe?

TRVS. Yes forsooth: and euey night they read themselves asleepe on those bookes.

EPI. Good faith, it stands with great reason. I would
125 I knew where to procure those bookes.

MOR. Oh.

[575] LA-F. I can helpe you with one of 'hem, mistress MO-ROSE, the *groats-worth of wit*.

EPI. But I shall disfurnish you, sir AMORVS: can you
130 spare it?

LA-F. O, yes, for a weeke, or so; I'll reade it my selfe to him.

EPI. No, I must doe that, sir: that must be my office.

MOR. Oh, oh!

135 EPI. Sure, he would doe well enough, if he could sleepe.

MOR. No, I should doe well enough, if you could sleepe. Haue I no friend that will make her drunke? or giue her a little *ladanum*? or *opium*?

TRV. Why, sir, shee talkes ten times worfe in her
140 sleepe.

MOR. How!

CLE. Doe you not know that, sir? neuer ceases all night.

117 other] another 1739 120 physitian] physician Q... 129 shall] wall 1739
133 office] ffice Q 142 Doe you not know] om. not 1739

TRV. And snores like a *porcpisce*.

MOR. O, redeeme me, fate, redeeme me, fate. For how ¹⁴⁵ many causes may a man be diuorc'd, nephew?

DAV. I know not truely, fir.

TRV. Some diuine must resolue you in that, fir, or canon-Lawyer.

MOR. I will not rest, I will not thinke of any other ¹⁵⁰ hope or comfort, till I know.

CLE. Alas, poore man.

TRV. You'll make him mad indeed, ladies, if you pursue this.

HAV. No, wee'll let him breathe, now, a quarter of an ¹⁵⁵ houre, or so.

CLE. By my faith, a large truce.

HAV. Is that his keeper, that is gone with him?

DAW. It is his nephew, madame.

LA-F. Sir DAVPHINE, EVGENIE. 160

CEN. He lookes like a very pittiful knight——

DAW. As can be. This marriage, has put him out of all.

LA-F. He has not a penny in his purse, madame——

DAW. He is readie to crie all this day. 165

LA-F. A very sharke, he set me i'the nicke t'other night at *primero*.

TRV. How these swabbers talke!

CLE. I, OTTERS wine has swell'd their humours aboue a spring-tide. 170

HAV. Good MOROSE, let's goe in againe. I like your couches exceeding well: wee'll goe lie, and talke there.

EPI. I wait on you, madame.

TRV. 'Slight, I wil haue 'hem as silent as Signes, & their posts too, e're I ha' done. Doe you heare, lady- ¹⁷⁵ bride? I pray thee now, as thou art a noble wench, continue this discourse of DAVPHINE within: but praise him

160 DAVPHINE,] *om.* comma $F_1 F_2 \dots$
175 posts] post 1640 . . .

174 'Slight] sligh 1640

exceedingly. Magnifie him with all the height of affection thou canst. (I haue some purpose in't) and but beate off
 180 these two rookes, IACK DAW, and his fellow, with any discontentment hither, and I'll honour thee for euer.

EPI. I was about it, here. It angered mee to the foule,
 [576] to heare 'hem | beginne to talke so malepert.

TRV. Pray thee performe it, and thou win'ft mee an idolater to thee, euerlasting.

EPI. Will you goe in, and heare me doe it?

TRV. No, I'll stay here. Drive 'hem out of your companie, 'tis all I aske: which cannot bee any way better done, then by extolling DAVPHINE, whom they haue so slighted.

190 EPI. I warrant you: you shall expect one of 'hem presently.

CLE. What a cast of kastrils are these, to hawke after ladies, thus?

TRV. I, and strike at such an eagle as DAVPHINE.

195 CLE. He will be mad, when we tell him. Here he comes.

Act III. Scene V.

CLERIMONT, TRVE-WIT, DAVPHINE, DAW, LA-FOOLE.

O Sir, you are welcome.

TRV. Where's thine vncke?

DAV. Run out o' dores in's night-caps, to talke with a *Casuiſt* about his diuorce. It workes admirably.

5 TRV. Thou would'ſt ha' ſaid ſo, and thou had'ſt bene here! The ladies haue laught at thee, moſt *comically*, ſince thou went'ſt, DAVPHINE.

CLE. And aſkt, if thou wert thine vnckes keeper?

TRV. And the brace of Babouns answer'd, yes; and
 10 ſaid thou wert a pittifull poore fellow, and did'ſt liue vpon

179 (I haue... in't)] — I haue... in't:— G

3 in's] in his G

If you loue me, IACK, you shall make vse of your philo-
 45 fophy now, for this once, and deliuer me your fword. This
 is not the wedding the CENTAVRES were at, though there
 be a fhee-one here. The bride has entreated me I will see
 no bloud fhed at her bridall, you faw her whifper me ere-
 while.

50 DAW. As I hope to finifh TACITVS, I intend no murder.

TRV. Doe you not wait for fir AMOROVVS?

DAW. Not I, by my knight-hood.

TRV. And your fchollership too?

DAW. And my fchollership too.

55 TRV. Goe to, then I returne you your fword, and
 afke you mercy; but put it not vp, for you will be
 affaulted. I vnderftood that you had apprehended it, and
 walkt here to braue him; and that you had held your life
 contemptible, in regard of your honor.

60 DAW. No, no fuch thing I affure you. He and
 I parted now, as good friends as could be.

TRV. Truft not you to that vifor. I faw him fince
 dinner with another face: I haue knowne many men in
 my time vex'd with loffes, with deaths, and with abufes,
 65 but fo offended a wight as fir AMOROVVS, did I neuer fee,
 or read of. For taking away his guefts, fir, to day, that's
 the caufe: and hee declares it behind your backe, with fuch
 threatnings and contempts—— He faid to DAVPHINE, you
 were the errandft affe——

70 DAW. I, he may fay his pleasure.

TRV. And fwears, you are fo protested a coward, that
 hee knowes you will neuer doe him any manly or fingle
 right, and therefore hee will take his courfe.

DAW. I'll giue him any fatisfaction, fir——but fighting.

75 TRV. I, fir, but who knowes what fatisfaction hee'll
 take? bloud he thirfts for, and bloud he will haue: and
 where-about on you he will haue it, who knowes, but
 himfelfe?

DAW. I pray you, master TRVE-WIT, be you a mediator.

TRV. Well, fir, conceale your selfe then in this studie, He puts him vp.
till I returne. Nay, you must bee content to bee lock'd
in: for, for mine owne reputation I would not haue you
seene to receiue a publike disgrace, while I haue the
matter in managing. Gods so, here hee comes: keepe
your | breath close, that hee doe not heare you sigh. In 85 [578]
good faith, fir AMOROVS, hee is not this way, I pray you
bee mercifull, doe not murder him; hee is a christian as
good as you: you are arm'd as if you fought a reuenge on
all his race. Good DAVPHINE, get him away from this
place. I neuer knew a mans choller so high, but hee would 90
speake to his friends, hee would heare reason. IACK DAW,
IACK DAW! a-sleepe?

DAW. Is he gone, master TRVE-WIT?

TRV. I, did you heare him?

DAW. O god, yes. 95

TRV. What a quick eare feare has?

DAW. And is he so arm'd, as you say?

TRV. Arm'd? did you euer see a fellow, fet out to take
possession?

DAW. I, fir. 100

TRV. That may giue you some light, to conceiue of
him: but 'tis nothing to the principall. Some false brother
i' the house has furnish'd him strangely. Or, if it were out
o' the house, it was TOM OTTER.

DAW. Indeed, hee's a Captayne, and his wife is his 105
kinfwoman.

TRV. Hee has got some-bodies old two-hand-fword, to
mow you off at the knees. And that fword hath spawn'd
such a dagger!—but then he is so hung with pikes, hal-
berds, peitronells, calliuers, and muskets, that he looks 110
like a Iustice of peace's hall: a man of two thousand
a yeere, is not sels'd at so many weapons, as he has on.

88 a reuenge] revenge 1717...
DAW, IACK! 1640...

91 IACK DAW, IACK DAW!] IACK

There was neuer fencer challeng'd at so many feuerall foiles. You would thinke hee meant to murder all Saint
 115 PVLCHRES parish. If hee could but victuall himselfe for halfe a yeere, in his breeches, hee is sufficiently arm'd to ouer-runne a countrie.

DAW. Good lord, what meanes he, fir! I pray you, maister TRVE-WIT, be you a mediator.

120 TRV. Well, I'll trie if he will be appeas'd with a leg or an arm, if not, you must die once.

DAW. I would be loth to loose my right arme, for writing *madrigalls*.

TRV. Why, if he will be satisfied with a thumb, or
 125 a little finger, all's one to me, You must thinke, I'll doe my best.

*He puts
 him up
 againe,
 and then
 came forth.*

DAW. Good fir, doe.

CLE. What hast thou done?

TRV. He will let me doe nothing, man, he do's all afore
 130 me, he offers his left arme.

CLE. His left wing, for a IACK DAW.

DAV. Take it, by all meanes.

TRV. How! Maime a man for euer, for a iest? what a conscience hast thou?

135 DAV. 'Tis no losse to him: he has no employment for his armes, but to eate spoone-meat. Beside, as good maime his body as his reputation.

[579] TRV. He is a scholler, and a *Wit* and yet he do's not thinke so. But he looses no reputation with vs, for we all
 140 resolu'd him an asse before. To your places againe.

CLE. I pray thee, let me be in at the other a little.

TRV. Looke, you'll spoile all: these be euer your tricks.

CLE. No, but I could hit of some things that thou
 145 wilt misse, and thou wilt say are good ones.

TRV. I warrant you. I pray forbear, I'll leaue it off, else.

132 DAV.] *Daw. Q* 136 good] *goods Q* 139 all resolu'd] *all are resolved 1717*

DAV. Come away, CLERIMONT.

TRV. Sir AMOROVS!

LA-F. Master TRVE-WIT.

TRV. Whether were you going? 150

LA-F. Downe into the court, to make water.

TRV. By no meanes, fir, you shall rather tempt your breeches.

LA-F. Why, fir?

TRV. Enter here, if you loue your life. 155

LA-F. Why! why!

TRV. Question till your throat bee cut, doe: dally till the enraged soule find you.

LA-F. Who's that?

TRV. DAW it is: will you in? 160

LA-F. I, I, I'll in: what's the matter?

TRV. Nay, if hee had beene coole inough to tell vs that, there had beene some hope to attone you, but he seemes so implacably enrag'd.

LA-F. 'Slight, let him rage. I'll hide my selfe. 165

TRV. Doe, good fir. But what haue you done to him within, that should prouoke him thus? you haue broke some iest vpon him, afore the ladies——

LA-F. Not I, neuer in my life, broke iest vpon any man. The bride was praising fir DAVPHINE, and he went 170 away in snuffe, and I followed him, vnlesse he took offence at me, in his drinke ere while, that I would not pledge all the horfe full.

TRV. By my faith, and that may bee, you remember well: but hee walkes the round vp and downe, through 175 euery roome o' the house, with a towell in his hand, crying, where's LA-FOOLE? who saw LA-FOOLE? and when DAVPHINE, and I, demanded the cause, wee can force no answere from him, but (ô reuenge, how sweet art thou! I will strangle him in this towell) which leads vs to coniecture, 180

171 I] *om.* 1768

179, 180 () *G substitutes dashes*

that the maine cause of his furie is for bringing your meate to day, with a towell about you, to his discredit.

LA-F. Like inough. Why, and he be angrie for that, I'll stay here, till his anger be blowne ouer.

185 TRV. A good becomming refolution, fir. If you can put it on o' the fudden.

LA-F. Yes, I can put it on. Or, I'll away into the country presently.

[580] TRV. How will you get out o' the house, fir? Hee
190 knowes you are i' the house, and hee'll watch you this fe'n-night but hee'll haue you. Hee'll out-wait a fargeant for you.

LA-F. Why, then I'll stay here.

TRV. You must thinke, how to victuall your selfe in
195 time, then.

LA-F. Why, sweet master TRVE-WIT, will you entreat my cousin OTTER, to send me a cold venifon pasty, a bottle or two of wine, and a chamber pot.

TRV. A stoole were better, fir, of fir A-IAX his inuention.

200 LA-F. I, that will be better indeed: and a pallat to lie on.

TRV. O, I would not aduise you to sleepe by any meanes.

LA-F. Would you not, fir? why, then I will not.

205 TRV. Yet, there's another feare——

LA-F. Is there, fir? What is't?

TRV. No, he cannot breake open this dore with his foot, sure.

LA-F. I'll set my backe against it, fir. I haue a good
210 backe.

TRV. But, then, if he should batter.

LA-F. Batter! if he dare, I'll haue an action of batt'ry, against him.

TRV. Cast you the worst. He has sent for poulder

191 sargeant] Seriant Q; serjeant 1640...

202 you] thee W

206 Is there, sir?] om. sir W G

alreadie, and what he will doe with it, no man knowes: 215
 perhaps blow vp the corner o' the house, where he suspects
 you are. Here he comes, in quickly. I protest, sir IOHN *He faines,*
 DAW, he is not this way: what will you doe? before god, *as if one*
 you shall hang no *petarde* here. I'll die rather. Will you *were*
 not take my word? I neuer knew one but would be *present, to*
 fatisfied. Sir AMOROVS, there's no standing out. He has *fright the*
 made a *petarde* of an old brasse pot, to force your dore. *other, who*
 Thinke vpon some satisfaction, or termes, to offer him. *is run in to*
hide him-
selfe.

LA-F. Sir, I'll giue him any satisfaction. I dare giue
 any termes. 225

TRV. You'll leaue it to me, then?

LA-F. I, sir. I'll stand to any conditions.

TRV. How now, what thinke you, sirs? wer't not *He calls*
 a difficult thing to determine, which of these two fear'd most. *forth*
Clerimont,

CLE. Yes, but this feares the brauest: the other a *and*
 whiniling dastard, IACK DAW! but LA-FOOLE, a braue *Dauphine.*
 heroique coward! and is afraid in a great looke, and a stout
 accent. I like him rarely.

TRV. Had it not beene pittie, these two should ha'
 beene conceal'd? 235

CLE. Shall I make a motion?

TRV. Briefly. For I must strike while 'tis hot.

CLE. Shall I goe fetch the ladies to the *catastrophe*?

TRV. Vmh? I, by my troth.

DAV. By no mortall meanes. Let them continue in 240
 the state of ignorance, and erre still: thinke 'hem wits, and
 fine fellowes, as they haue done. 'Twere sinne to reforme
 them.

TRV. Well, I will haue 'hem fetch'd, now I thinke on't,
 for a priuate purpose of mine: doe, CLERIMONT, fetch 245
 'hem, and discourse to 'hem all that's past, and bring 'hem
 into the gallery here.

MN. He faines...] *om. G, but several directions of his own are substituted:*
 [Thrusts in La-Foole and shuts the door.] [Speaks through the key-hole.]

239 Vmh?] Umph! G

244 on't] on it M

[581] DAV. This is thy extreme vanitie, now: thou think'st
thou wert vndone, if euery iest thou mak'st were not
250 publiſh'd.

TRV. Thou ſhalt ſee, how vniuſt thou art, preſently.
CLERIMONT, ſay it was DAVPHINE'S plot. Truſt me not,
if the whole drift be not for thy good. There's a carpet i'
the next roome, put it on, with this ſcarfe ouer thy face,
255 and a cuſhion o' thy head, and bee ready when I call
AMOROV'S. Away—IJOHN DAW.

DAW. What good newes, ſir.

TRV. Faith, I haue followed, and argued with him hard
for you. I told him, you were a knight, and a ſcholler;
260 and that you knew fortitude did conſiſt *magis patiendo*
quam faciendo, magis ferendo quam feriendo.

DAW. It doth ſo indeed, ſir.

TRV. And that you would ſuffer, I told him: ſo, at firſt
he demanded, by my troth, in my conceipt, too much.

265 DAW. What was it, ſir.

TRV. Your vpper lip, and fixe o' your fore-teeth.

DAW. 'Twas vnreaſonable.

TRV. Nay, I told him plainely, you could not ſpare
'hem all. So after long argument (*pro & con*, as you know)
270 I brought him downe to your two butter-teeth, and them
he would haue.

DAW. O, did you ſo? why, he ſhall haue 'hem.

TRV. But he ſhall not, ſir, by your leaue. The con-
cluſion is this, ſir, becauſe you ſhall be very good friends
275 hereafter, and this neuer to bee remembered, or vp-braided;
befides, that he may not boaſt, he has done any ſuch thing
to you in his owne perſon: hee is to come here in diſguiſe,
giue you fiue kicks in priuate, ſir, take your ſword from
you, and lock you vp in that ſtudie, during pleaſure.
280 Which will be but a little while, wee'll get it releas'd
preſently.

DAW. Fiue kicks? he ſhall haue fixe, ſir, to be friends.

269 (*pro & con*, as you know)], *pro et con*, as you know, G

TRV. Beleeue mee, you shall not ouer-shoot your selfe, to fend him that word by me.

DAW. Deliuier it, fir. He shall haue it with all my heart, 285
to be friends.

TRV. Friends? Nay, and he should not be so, and heartily too, vpon these termes, he shall haue me to enemie while I liue. Come, fir, beare it brauely.

DAW. O god, fir, 'tis nothing. 290

TRV. True. What's fixe kicks to a man, that reads SENECA?

DAW. I haue had a hundred, fir.

TRV. Sir AMOROV. No speaking one to another, or rehearsing old matters. 295

DAW. One, two, three, foure, fiae. I protest, fir *Dauphine comes*
AMOROV. you shall haue fixe. *forth, and*

TRV. Nay, I told you should not talke. Come, giue *kicks him.*
him fix, & he will needs. Your sword. Now returne to your safe custody: you shall presently meet afore the ladies, 300
and be the dearest friends one to another—Giue me | the [582]
scarfe, now, thou shalt beat the other barefac'd. Stand by,
fir AMOROV.

LA-F. What's here? A sword.

TRV. I cannot helpe it, without I should take the 305
quarrell vpon my selfe: here he has sent you his sword—

LA-F. I'll receiue none on't.

TRV. And he wills you to fasten it against a wall, and breake your head in some few feuerall places against the hilts. 310

LA-F. I will not: tell him roundly. I cannot endure to fhed my owne blood.

TRV. Will you not?

285 all my heart] *om.* all 1717 298 I told you should] I told you,
you should 1692 . . . 302 Stand by,] Stand by: *W G* This punctuation
makes the speech apply to Dauphine rather than La-Foole. G inserts at the
colon: [Dauphine retires, and Truewit goes to the other closet, and releases
La-Foole] 309 places] place 1640

LA-F. No. I'll beat it againſt a faire flat wall, if that
315 will ſatisfie him: If not, he ſhall beat it himſelfe, for
AMOROVVS.

TRV. Why, this is ſtrange ſtarting off, when a man
vnder-takes for you! I offered him another condition:
Will you ſtand to that?

320 LA-F. I, what is 't.

TRV. That you will be beaten, in priuate.

LA-F. Yes. I am content, at the blunt.

TRV. Then you muſt ſubmit your ſelfe to bee hood-
wink'd in this ſkarfe, and bee led to him, where hee will
325 take your ſword from you, and make you beare a blow,
ouer the mouth, *gules*, and tweakes by the noſe, *ſans*
numbre.

LA-F. I am content. But why muſt I be blinded?

TRV. That's for your good, ſir: becauſe, if hee ſhould
330 grow inſolent vpon this, and publiſh it hereafter to your
diſgrace (which I hope he will not doe) you might ſweare
ſafely and proteſt, hee neuer beat you, to your knowledge.

LA-F. O, I conceiue.

TRV. I doe not doubt, but you'll be perfect good friends
335 vpon 't, and not dare to vtter an ill thought one of another,
in future.

LA-F. Not I, as god helpe me, of him.

TRV. Nor he of you, ſir. If he ſhould— Come, ſir.
All hid, ſir IOHN.

Dauphine
enters to
tweake
him.

LA-F. Oh, ſir IOHN, ſir IOHN. Oh, ô-ô-ô-ô-ô-Oh—

TRV. Good, ſir IOHN, leaue tweaking, you'll blow his
noſe off. 'Tis ſir IOHN'S pleaſure, you ſhould retire into
the ſtudie. Why, now you are friends. All bitterneſſe
betweene you, I hope, is buried; you ſhall come forth by
345 and by, DAMON & PYTHIAS vpon 't: and embrace with all
the rankneſſe of frienſhip that can be. I truſt, wee ſhall
haue 'hem tamer i' their language hereafter. DAVPHINE,
I worſhip thee. Gods will, the ladies haue ſurpris'd vs!

341 Good, Sir John] Good Sir John Q...

Act III. Scene VI.

[583]

HAVGHTY, CENTAVRE, MAVIS, M^{rs}. OTTER, EPICOENE, *Having*
TRVSTY, DAVPHINE, TRVE-WIT, &c. *discouerd*

CENTAVRE, how our iudgements were impos'd on by *part of the*
these adulterate knights! *past scene,*
above.

CEN. Nay, madame, MAVIS was more deceiu'd then
we, 'twas her commendation vtter'd 'hem in the colledge.

MAV. I commended but their wits, madame, and their
braueries. I neuer look'd toward their valours.

HAV. Sir DAVPHINE is valiant, and a wit too, it
seemes?

MAV. And a brauerie too.

HAV. Was this his proiect? 10

M^{rs}. OT. So master CLERIMONT intimates, madame.

HAV. Good MOROSE, when you come to the colledge,
will you bring him with you? He seemes a very perfect
gentleman.

EPI. He is so, madame, beleue it. 15

CEN. But when will you come, MOROSE?

EPI. Three or foure dayes hence, madame, when I haue
got mee a coach, and horfes?

HAV. No, to morrow, good MOROSE, CENTAVRE shall
send you her coach. 20

MAV. Yes faith, doe, and bring fir DAVPHINE with you.

HAV. Shee has promis'd that, MAVIS.

MAV. He is a very worthy gentleman, in his exteriors,
madame.

HAV. I, he shoves he is iudiciall in his clothes. 25

CEN. And yet not so superlatiuey neat as some,
madame, that haue their faces fet in a brake!

HAV. I, and haue euery haire in forme!

MAV. That weare purer linnen then our felues, and pro-
 30 fesse more neatnesse, then the *french hermaphrodite*!

EPI. I ladies, they, what they tell one of vs, haue told a
 thousand, and are the only theeues of our fame: that
 thinke to take vs with that perfume, or with that lace, and
 laugh at vs vn-conscionably when they haue done.

35 HAV. But, sir DAVPHINES carelesnesse becomes him.

CEN. I could loue a man, for such a nose!

MAV. Or such a leg!

CEN. He has an exceeding good eye, madame!

MAV. And a very good lock!

40 CEN. Good MOROSE, bring him to my chamber first.

M^{rs}. OT. Please your honors, to meet at my house,
 madame?

[584] TRV. See, how they eye thee, man! they are taken,
 I warrant thee.

45 HAV. You haue vnbrac'd our brace of knights, here,
 master TRVE-WIT.

TRV. Not I, madame, it was sir DAVPHINES ingine: who,
 if he haue disfurnish'd your ladiship of any guard, or seruice
 by it, is able to make the place good againe, in himselfe.

50 HAV. There's no suspection of that, sir.

CEN. God so, MAVIS, HAUGHTY is kissing.

MAV. Let vs goe too, and take part.

HAV. But I am glad of the fortune (beside the dis-
 couerie of two such emptie caskets) to gaine the knowledge
 55 of so rich a mine of vertue, as sir DAVPHINE.

CEN. We would be al glad to stile him of our friend-
 ship, and see him at the colledge.

MAV. He cannot mixe with a sweeter societie, I'll pro-
 phesie, and I hope he himselfe will thinke so.

60 DAV. I should be rude to imagine otherwise, lady.

TRV. Did not I tell thee, DAVPHINE? Why, all their
 actions are gouerned by crude opinion, without reason or

38 exceeding] excellent 1768 39 lock] look H 1759 1768 47 ingine]
 inginer Q 48 he haue] you haue 1717 50 suspection] suspicion Q

cause; they know not why they doe any thing: but as they are inform'd, beleue, iudge, praise, condemne, loue, hate, and in æmulation one of another, doe all these things 65 alike. Onely, they haue a naturall inclination swayes 'hem generally to the worst, when they are left to themselues. But, pursue it, now thou halt 'hem.

HAV. Shall we goe in againe, MOROSE?

EPI. Yes, madame. 70

CEN. Wee'll entreat fir DAVPHINES companie.

TRV. Stay, good madame, the inter-view of the two friends, PYLADES and ORESTES: I'll fetch 'hem out to you fraight.

HAV. Will you, master TRVE-WIT? 75

DAV. I, but noble ladies, doe not confesse in your countenance, or outward bearing to 'hem any discouerie of their follies, that wee may see, how they will beare vp againe, with what assurance, and erection.

HAV. We will not, fir DAVPHINE. 80

CEN. MAV. Vpon our honors, fir DAVPHINE.

TRV. Sir AMOROVVS, fir AMOROVVS. The ladies are here.

LA-F. Are they?

TRV. Yes, but slip out by and by, as their backs are turn'd, and meet fir IOHN here, as by chance, when I call 85 you. JACK DAW.

DAW. What say you, fir?

TRV. Whip out behind me suddenly: and no anger i' your lookes to your aduerfarie. Now, now.

LA-F. Noble fir IOHN DAW! where ha' you beene? 90

DAW. To seeke you, fir AMOROVVS.

LA-F. Me! I honor you.

DAW. I preuent you, fir.

CLE. They haue forgot their rapiers! [585]

TRV. O, they meet in peace, man. 95

DAV. Where's your sword, fir IOHN?

CLE. And yours, fir AMOROVVS?

89 i' your] in your *W*...

DAW. Mine! my boy had it forth, to mend the handle, eene now.

100 LA-F. And my gold handle was broke, too, and my boy had it forth.

DAV. Indeed, fir? How their excufes meet!

CLE. What a confent there is, i' the handles?

TRV. Nay, there is fo i' the points too, I warrant you.

105 M^{rs}. T. O me! madame, he comes againe, the mad man, away.

Act III. Scene VII.

MOROSE, TRVE-WIT, CLERIMONT, DAVPHINE.

He had found the two fwords drawne within.

WHat make thefe naked weapons here, gentlemen?
TRV. O, fir! here hath like to been murder fince you went! A couple of knights fallen out about the brides fauours: wee were faine to take away their weapons,
5 your houfe had been beg'd by this time elfe——

MOR. For what?

CLE. For man-flaughter, fir, as being accessary.

MOR. And, for her fauours?

TRV. I, fir, heretofore, not present. CLERIMONT, carry 'hem
10 their fwords, now. They haue done all the hurt they will doe.

DAV. Ha' you fpoke with a lawyer, fir?

MOR. O, no! there is fuch a noyfe i' the court, that they haue frighted mee home, with more violence then I went! fuch fpeaking, and counter-fpeaking, with their
15 feuerall voyces of *citations, appellations, allegations, certificates, attachments, intergatories, references, conuictions, and afflictions* indeed, among the Doctours and Proctors! that the noife here is filence too 't! a kind of calme mid-night!

TRV. Why, fir, if you would be refolu'd indeed, I can
20 bring you hether a very fufficient Lawyer, and a learned Diuine, that fhall inquire into euery leaft fcruple for you.

2 like to been] like to have been *W*... 11 a lawyer] the lawyer *W*...
16 *intergatories*] interrogatories 1640... *W M*

MOR. Can you, master TRVE-WIT?

TRV. Yes, and are very sober graue persons, that will dispatch it in a chamber, with a whisper, or two.

MOR. Good sir, shall I hope this benefit from you, and ²⁵ trust my selfe into your hands?

TRV. Alas, sir! your nephew, and I, haue beene asham'd, and oft-times mad since you went, to thinke how you are abus'd. Goe in, good sir, and lock your selfe vp till we call you, wee'll tell you more anon, sir. ³⁰

MOR. Doe your pleasure with me, gentlemen; I beleeue in you: and that deserues no delusion——

TRV. You shall find none, sir: but heapt, heapt plentie [586] of vexation.

DAV. What wilt thou doe now, Wit? ³⁵

TRV. Recouer me hether OTTER, and the Barber, if you can, by any meanes, presently.

DAV. Why? to what purpose?

TRV. O, I'll make the deepest Diuine, and graueft Lawyer, out o' them two, for him—— ⁴⁰

DAV. Thou canst not man, these are waking dreames.

TRV. Doe not feare me. Clap but a ciuill gowne with a welt, o' the one; and a canonical cloake with sleeues, o' the other: and giue 'hem a few termes i' the mouthes, if there come not forth as able a Doctor, and compleat ⁴⁵ a Parson, for this turne, as may be wish'd, trust not my election. And, I hope, without wronging the dignitie of either profession, since they are but persons put on, and for mirths sake, to torment him. The Barber smatters *latin*, I remember. ⁵⁰

DAV. Yes, and OTTER too.

TRV. Well then, if I make 'hem not wrangle out this case, to his no comfort, let me be thought a IACK DAW, or LA-FOOLE, or any thing worse. Goe you to your ladies, but first send for them. ⁵⁵

DAV. I will.

Act V. Scene I.

LA-FOOLE, CLERIMONT, DAW, MAVIS.

WHere had you our swords, master CLERIMONT?
 CLE. Why, DAVPHINE tooke 'hem from the
 mad-man.

LA-F. And he tooke 'hem from our boyes, I warrant
 5 you?

CLE. Very like, fir.

LA-F. Thanke you, good master CLERIMONT. Sir
 IOHN DAW, and I are both beholden to you.

CLE. Would I knew how to make you so, gentlemen.

10 DAW. Sir AMOROVVS, and I are your seruants, fir.

MAV. Gentlemen, haue any of you a pen-and-inke.

I would faine write out a riddle in *Italian*, for fir DAV-
 PHINE, to translate.

CLE. Not I, in troth, lady, I am no scriuener.

15 DAW. I can furnish you, I thinke, lady.

CLE. He has it in the haft of a knife, I beleeeue!

LA-F. No, he has his boxe of instruments.

CLE. Like a furgean!

LA-F. For the *mathematiques*: his squire, his com-
 20 passés, his brasse pens, and black-lead, to draw maps of
 euery place, and person, where he comes.

CLE. How, maps of persons!

[587] LA-F. Yes, fir, of NOMENTACK, when he was here, and of
 the Prince of *Moldauia*, and of his mistress, mistress EPICÆNE.

25 CLE. Away! he has not found out her latitude, I hope.

LA-F. You are a pleasant gentleman, fir.

CLE. Faith, now we are in priuate, lets wanton it a little,
 and talke waggishly. Sir IOHN, I am telling fir AMOROVVS

Act V. Scene I.] includes all the Act in Scene I. A Room in Morose's House. G

14 in troth,] in troth F₂
 hath W...

19 squire] square 1692...

25 has]

here, that you two gouerne the ladies, where e're you come, you carry the feminine gender afore you. 30

DAW. They shall rather carry vs afore them, if they will, sir.

CLE. Nay, I beleue that they doe, withall—But, that you are the prime-men in their affections, and direct all their actions— 35

DAW. Not I: sir AMOROVVS is.

LA-F. I protest, sir IOHN is.

DAW. As I hope to rise i' the state, sir AMOROVVS, you ha' the person.

LA-F. Sir IOHN, you ha' the person, and the dis- 40 course too.

DAW. Not I, sir. I haue no discourse—and then you haue actiuitie beside.

LA-F. I protest, sir IOHN, you come as high from *Tripoly*, as I doe euery whit: and lift as many ioynd stooles, 45 and leape ouer 'hem, if you would vse it—

CLE. Well, agree on't together knights; for betweene you, you diuide the kingdome, or common-wealth of ladies affections: I see it, and can perceiue a little how they obserue you, and feare you, indeed. You could tell strange 50 stories, my masters, if you would, I know.

DAW. Faith, we haue seene somewhat, sir.

LA-F. That we haue—vellet petti-coates, & wrought smocks, or so.

DAW. I, and— 55

CLE. Nay, out with it, sir IOHN: doe not enuie your friend the pleasure of hearing, when you haue had the delight of tasting.

DAW. Why—a—doe you speake, sir AMOROVVS.

LA-F. No, doe you, sir IOHN DAW. 60

DAW. I' faith, you shall.

LA-F. I' faith you shall.

DAW. Why, we haue beene—

LA-F. In the great bed at *Ware* together in our time.

65 On, fir IOHN.

DAW. Nay, doe you, fir AMOROVVS.

CLE. And theſe ladies with you, Knights?

LA-F. No, excuſe vs, fir.

DAW. We muſt not wound reputation.

70 LA-F. No matter—they were theſe, or others. Our bath coſt vs fiſteene pound, when we came home.

CLE. Doe you heare, fir IOHN, you ſhall tell me but one thing truly, as you loue me.

DAW. If I can, I will, fir.

[588] 75 CLE. You lay in the ſame houſe with the bride, here?

DAW. Yes, and conuerſt with her hourelly, fir.

CLE. And what humour is ſhee of? is ſhee comming, and open, free?

80 DAW. O, exceeding open, fir. I was her ſeruant, and fir AMOROVVS was to be.

CLE. Come, you haue both had fauours from her? I know, and haue heard ſo much.

DAW. O, no, fir.

85 LA-F. You ſhall excuſe vs, fir: we muſt not wound reputation.

CLE. Tut, ſhee is married, now; and you cannot hurt her with any report, and therefore ſpeake plainely: how many times, yfaith? which of you lead firſt? Ha?

90 LA-F. Sir IOHN had her mayden-head, indeed.

DAW. O, it pleaſes him to ſay ſo, fir, but fir AMOROVVS knowes what's what, as well.

CLE. Do'ſt thou yfaith, AMOROVVS?

LA-F. In a manner, fir.

95 CLE. Why, I commend you lads. Little knowes *Don* Bride-groome of this. Nor ſhall he, for me.

DAW. Hang him, mad oxe.

CLE. Speake ſoftly: here comes his nephew, with the

lady HAUGHTY. Hee'll get the ladies from you, sirs, if you looke not to him in time. 100

LA-F. Why, if he doe, wee'll fetch 'hem home againe, I warrant you.

Act V. Scene II.

HAUGHTY, DAVPHINE, CENTAVRE, MAVIS, CLERIMONT.

I Affure you, sir DAVPHINE, it is the price and estimation of your vertue onely, that hath embarqu'd me to this aduventure, and I could not but make out to tell you so; nor can I repent me of the act, since it is alwayes an argument of some vertue in our selues, that we loue and affect it so in others. 5

DAV. Your ladieship sets too high a price, on my weaknesse.

HAV. Sir, I can distinguish gemmes from peebles——

DAV. (Are you so skilfull in stones?) 10

HAV. And, howsoever I may suffer in such a iudgement as yours, by admitting equality of ranke, or societie, with CENTAVRE, or MAVIS——

DAV. You doe not, madame, I perceiue they are your mere foiles. 15

HAV. Then are you a friend to truth, sir. It makes me loue you the more. It is not the outward, but the inward man that I affect. They are not apprehensue of an eminent perfection, but loue flat, and dully.

CEN. Where are you, my lady HAUGHTY? 20

HAV. I come presently, CENTAVRE. My chamber, sir, [589] my Page shall show you; and TRVSTY, my woman, shall be euer awake for you: you need not feare to communicate any thing with her, for shee is a FIDELIA. I pray you

3, 4 tell you so] *om.* so Q
22 show] shew 1692...

10 G removes (), marking by [*Aside*]

25 weare this iewell for my fake, fir DAVPHINE. Where's MAVIS, CENTAVRE?

CEN. Within, madame, a writing. I'll follow you presently. I'll but speake a word with fir DAVPHINE.

DAVP. With me, madame?

30 CEN. Good fir DAVPHINE, doe not trust HAUGHTY, nor make any credit to her, what euer you doe besides. Sir DAVPHINE, I giue you this caution, shee is a perfect courtier, and loues no body, but for her vses: and for her vses, shee loues all. Besides, her physitians giue her out to
35 be none o' the clearest, whether she pay 'hem or no, heau'n knowes: and she's about fiftie too, and pargets! See her in a fore-noone. Here comes MAVIS, a worse face then shee! you would not like this, by candle-light. If you'll come to my chamber one o' these mornings early, or late
40 in an euening, I'll tell you more. Where's HAUGHTY, MAVIS?

MAV. Within, CENTAVRE.

CEN. What ha' you there?

MAV. An *Italian* riddle for fir DAVPHINE, (you shall
45 not see it yfaith, CENTAVRE.) Good fir DAVPHINE, solue it for mee. I'll call for it anon.

CLE. How now, DAVPHINE? how do'st thou quit thy selfe of these females?

DAVP. 'Slight, they haunt me like *fayries*, and giue me
50 iewells here, I cannot be rid of 'hem.

CLE. O, you must not tell, though.

DAVP. Maffe, I forgot that: I was neuer so assaulted. One loues for vertue, and bribes me with this. Another loues me with caution, and so would possesse me. A third
55 brings me a riddle here, and all are iealous: and raile each at other.

*He reads
the paper.*

CLE. A, riddle? pray' le' me see 't? Sir DAVPHINE,
I chose this way of intimation for priuacie. The ladies here,

34 physitians] physicians Q 44 (you shall ...)] —you shall ...— G
50 I cannot] I cannot, I cannot 1739

*I know, haue both hope, and purpose, to make a collegiate
and seruant of you. If I might be so honor'd, as to appeare* 60
*at any end of so noble a worke, I would enter into a fame of
taking physiq̄ue to morrow, and continue it foure or five
dayes, or longer, for your visitation.* MAVIS. By my faith,
a subtile one! Call you this a riddle? What's their
plaine dealing, trow? 65

DAVP. We lack TRVE-WIT, to tell vs that.

CLE. We lack him for fomewhat else too: his Knights
reformados are wound vp as high, and insolent, as euer
they were.

DAVP. You iest. 70

CLE. No drunkards, either with wine or vanitie, euer
confes'd such stories of themselues. I would not giue
a flies leg, in ballance against all the womens reputations
here, if they could bee but thought to speake | truth: and, [590]
for the bride, they haue made their *affidauit* against her 75
directly—

DAVP. What, that they haue lyen with her?

CLE. Yes, and tell times, and circumstances, with the
cause why, and the place where. I had almost brought
'hem to affirme that they had done it, to day. 80

DAVP. Not both of 'hem.

CLE. Yes faith: with a footh or two more I had effected
it. They would ha' set it downe vnder their hands.

DAVP. Why, they will be our sport, I see, still! whether
we will, or no. 85

62 *physique*] *physicke* Q continue it] continue you it Q 77 that
om. 1717 . . . lyen] *lain 1692 . . .*

Act V. Scene III.

TRVE-WIT, MOROSE, OTTER, CVTBERD,
CLERIMONT, DAVPHINE.

O, Are you here? Come DAVPHINE. Goe, call your
uncle presently. I haue fitted my Diuine, & my
Canonist, died their beards and all: the knaues doe not
know themfelues they are so exalted, and alter'd. Prefer-
ment changes any man. Thou shalt keepe one dore, and
I another, and then CLERIMONT in the midst, that he may
haue no meanes of escape from their cauilling, when they
grow hot once. And then the women (as I haue giuen the
bride her instructions) to breake in vpon him, i' the *l'enuoy*.
O, 'twill be full and twanging! Away, fetch him. Come,
master Doctor, and master Parson, looke to your parts now,
and discharge 'hem brauely: you are well set forth,
performe it as well. If you chance to be out, doe not
confesse it with standing still, or humming, or gaping at one
another: but goe on, and talke alowd, and eagerly, vse
vehement action, and onely remember your termes, and
you are safe. Let the matter goe where it will: you haue
many will doe so. But at first, bee very solemne, and
graue like your garments, though you loose your selues
after, and skip out like a brace of iugglers on a table.
Here hee comes! set your faces, and looke superciliously,
while I present you.

MOR. Are these the two learned men?

TRV. Yes, sir, please you salute 'hem?

MOR. Salute 'hem? I had rather doe any thing, then
weare out time so vnfruitfully, sir. I wonder, how these
common formes, as *god saue you*, and *you are well-come*, are
come to be a habit in our liues! or, *I am glad to see you!*
when I cannot see, what the profit can bee of these wordes,

8 once] once againe Q

8, 9 () G substitutes commas

fo long as it is no whit better with him, whose affaires are 30
fad, & grieuous, that he heares this falutation.

TRV. 'Tis true, fir, wee'll goe to the matter then.
Gentlemen, maſter Doctour, and maſter Parſon, I haue
acquainted you ſufficiently with the buſines, for which you
are come hether. And you are not now to enforme | your 35 [591]
felues in the ſtate of the queſtion, I know. This is the
gentleman, who expects your reſolution, and therefore,
when you pleaſe, beginne.

OTT. Pleaſe you, maſter Doctour.

CVT. Pleaſe you, good maſter Parſon. 40

OTT. I would heare the Canon-law ſpeake firſt.

CVT. It muſt giue place to poſitiue Diuinitie, fir.

MOR. Nay, good gentlemen, doe not throw me into
circumſtances. Let your comforts arriue quickly at me,
thoſe that are. Be ſwift in affoording me my peace, if fo 45
I ſhall hope any. I loue not your diſputations, or your
court-tumults. And that it be not ſtrange to you, I will
tell you. My father, in my education, was wont to aduiſe
mee, that I ſhould alwayes collect, and contayne my mind,
not ſuffring it to flow looſely; that I ſhould looke to what 50
things were neceſſary to the carriage of my life, and what
not: embracing the one and eſchewing the other. In
ſhort, that I ſhould endear my ſelfe to reſt, and auoid
turmoile: which now is growne to be another nature to me.
So that I come not to your publike pleadings, or your 55
places of noiſe; not that I neglect thoſe things, that make
for the dignitie of the common-wealth: but for the meere
auoiding of clamors, & impertinencies of Orators, that
know not how to be filent. And for the cauſe of noiſe, am
I now a futor to you. You doe not know in what a miſerie 60
I haue bene exercis'd this day, what a torrent of euill!
My very houſe turnes round with the tumult! I dwell in
a wind-mill! The perpetuall motion is here, and not at
Eltham.

35 hether] hither Q...

65 TRV. Well, good master Doctor, will you breake the ice? master Parson will wade after.

CVT. Sir, though vnworthy, and the weaker, I will presume.

OTT. 'Tis no presumption, *domine* Doctor.

70 MOR. Yet againe!

CVT. Your question is, for how many causes a man may haue *diuortium legitimum*, a lawfull diuorce. First, you must vnderstand the nature of the word diuorce, à *diuertendo*—

75 MOR. No excursions vpon words, good Doctor, to the question briefly.

CVT. I answere then, the Canon-law affords diuorce but in few cases, and the principall is in the common case, the adulterous case. But there are *duodecim impedimenta*,
80 twelue impediments (as we call 'hem) all which doe not *dirimere contractum*, but *irritum reddere matrimonium*, as wee say in the Canon-law, *not take away the bond, but cause a nullitie therein.*

MOR. I vnderstood you, before: good sir, auoid your
85 impertinencie of translation.

OTT. He cannot open this too much, sir, by your fauour.

MOR. Yet more!

TRV. O, you must giue the learned men leaue, sir. To
90 your impediments, master Doctor.

CVT. The first is *impedimentum erroris*.

[592] OTT. Of which there are feuerall *species*.

CVT. I, as *error personæ*.

OTT. If you contract your selfe to one person, thinking
95 her another.

CVT. Then, *error fortunæ*.

OTT. If shee be a beggar, and you thought her rich.

CVT. Then, *error qualitatis*.

73, 74 *diuertendo*] *diuertendendo* 1640 . . . 1717 80 () *G substitutes commas*
94 you] thou 1768

OTT. If shee proue stubborne, or head-strong, that you thought obedient. 100

MOR. How? is that, sir, a lawfull impediment? One at once, I pray you, gentlemen.

OTT. I, *ante copulam*, but not *post copulam*, sir.

CVT. Mr. Parson saies right. *Nec post nuptiarum benedictionem*. It doth indeed but *irrita reddere sponsalia*, 105 annull the contract: after marriage it is no obstancy.

TRV. Alas, sir, what a hope are we fall'n from, by this time!

CVT. The next is *conditio*: if you thought her free borne, and shee proue a bond-woman, there is impediment 110 of estate and condition.

OTT. I, but Mr. Doctor, those seruitudes are *sublatæ*, now, among vs christians.

CVT. By your fauour, master Parson——

OTT. You shall giue me leaue, master Doctor. 115

MOR. Nay, gentlemen, quarrell not in that question; it concernes not my case: passe to the third.

CVT. Well then, the third is *votum*. If either partie haue made a vow of chastitie. But that practice, as master Parson said of the other, is taken away among vs, thanks 120 be to discipline. The fourth is *cognatio*: if the persons be of kinne, within the degrees.

OTT. I; doe you know, what the degrees are, sir?

MOR. No, nor I care not, sir: they offer me no comfort in the question, I am sure. 125

CVT. But, there is a branch of this impediment may, which is *cognatio spiritualis*. If you were her god-father, sir, then the marriage is incestuous.

OTT. That *comment* is absurd, and superstitious, master Doctor. I cannot endure it. Are we not all brothers and 130 sisters, and as much a kinne in that, as god-fathers, and god-daughters?

MOR. O me! to end the controuersie, I neuer was

a god-father, I neuer was a god-father in my life, fir. Passe
135 to the next.

CVT. The fift is *crimen adulterij*: the knowne cafe. The
sixt, *cultus disparitas*, difference of religion: haue you euer
examin'd her what religion shee is of?

MOR. No, I would rather shee were of none, then bee
140 put to the trouble of it!

OTT. You may haue it done for you, fir.

MOR. By no meanes, good fir, on, to the rest: shall you
euer come to an end, thinke you?

[598] TRV. Yes, hee has done halfe, fir. (On, to the rest) be
145 patient, and expect, fir.

CVT. The seuenth is, *vis*: if it were vpon compulsion,
or force.

MOR. O no, it was too voluntarie, mine: too volun-
tarie.

150 CVT. The eighth is, *ordo*: if euer shee haue taken holy
orders.

OTT. That's superstitious, too.

MOR. No matter, maister Parson: would shee would goe
into a nunnerie yet.

155 CVT. The ninth is, *ligamen*: if you were bound, fir, to
any other before.

MOR. I thrust my selfe too soone into these fetters.

CVT. The tenth is, *publice honestas*: which is *inchoata
quædam affinitas*.

160 OTT. I, or *affinitas orta ex sponsalibus*: and is but *leue
impedimentum*.

MOR. I feele no aire of comfort blowing to me, in all
this.

CVT. The eleuenth is, *affinitas ex fornicatione*.

165 OTT. Which is no lesse *vera affinitas*, then the other,
maister Doctor.

134 in] id Q 136 fift] fifth 1640... 137 sixt] sixth 1640...
144, 145 (On, to the rest) be patient,...] On to the rest.—Be patient, ... G
150 eight] eighth Q 1640...

CVT. True, *quæ oritur ex legitimo matrimonio.*

OTT. You say right, venerable Doctor. And, *nascitur ex eo, quod per coniugium duxæ personæ efficiuntur una caro*—

MOR. Hey-day, now they beginne. 170

CVT. I conceiue you, master Parson. *Ita per fornicationem æque est verus pater, qui sic generat*—

OTT. *Et vere filius qui sic generatur*—

MOR. What's all this to me?

CLE. Now it growes warme. 175

CVT. The twelfth, and last is, *si forte coire nequibus.*

OTT. I, that is *impedimentum grauissimum.* It doth vtterly annull, and annihilate, that. If you haue *manifestam frigiditatem*, you are well, sir.

TRV. Why, there is comfort come at length, sir. Con- 180
fesse your self but a man vnable, and shée will sue to be diuorc'd first.

OTT. I, or if there be *morbis perpetuus, & insanabilis*, as *Paralipsis, Elephantiasis*, or so—

DAV. O, but *frigiditas* is the fairer way, gentlemen. 185

OTT. You say troth, sir, and as it is in the *canon*, master Doctor.

CVT. I conceiue you, sir.

CLE. Before he speaks.

OTT. That *a boy, or child, vnder yeeres, is not fit for* 190
marriage, because he cannot reddere debitum. So your *omnipotentes*—

TRV. Your *impotentes*, you whorson Lobster.

OTT. Your *impotentes*, I should say, are *minime apti ad*
contrahenda matrimonium. 195

TRV. *Matrimonium?* Wee shall haue most vn-matrimoniall *latin*, with you: *matrimonia*, and be hang'd.

DAV. You put 'hem out, man.

CVT. But then there will arise a doubt, master Parson, in our case, | *post matrimonium*: that *frigiditate præditus*, 200 [594]
(doe you conceiue me, sir?)

OTT. Very well, fir.

CVT. Who cannot *vti vxore pro vxore*, may *habere eam pro sorore*.

105 OTT. Abfurd, abfurd, abfurd, and merely *apoftaticall*.

CVT. You fhall pardon me, mafter Parfon, I can proue it.

OTT. You can proue a Will, mafter Doctor, you can proue nothing elfe. Do's not the verfe of your owne canon
110 fay. *Hæc socianda vetant conubia, facta retractant*—

CVT. I grant you, but how doe they *retractare*, mafter Parfon?

MOR. (O, this was it, I fear'd.)

OTT. In *æternum*, fir.

115 CVT. That's falfe in diuinitie, by your fauour.

OTT. 'Tis falfe in humanitie, to fay fo. Is hee not *prorsus inutilis ad thorum*? Can he *præstare fidem datam*? I would faine know.

CVT. Yes: how if he doe *conualere*?

120 OTT. He can not *conualere*, it is impoffible.

TRV. Nay, good fir, attend the learned men, they'll thinke you neglect 'hem elfe.

CVT. Or, if he doe *finulare* himfelfe *frigidum*, *odio vxoris*, or fo?

125 OTT. I fay, he is *adulter manifestus*, then.

DAVP. (They difpute it very learnedly, yfaith.)

OTT. And *proftitutor vxoris*, and this is pofitiue.

MOR. Good fir, let me efcape.

TRV. You will not doe me that wrong, fir?

130 OTT. And therefore, if he be *manifeste frigidus*, fir—

CVT. I, if he be *manifeste frigidus*, I grant you—

OTT. Why, that was my conclufion.

CVT. And mine too.

TRV. Nay, heare the conclufion, fir.

135 OTT. Then, *frigiditatis caufa*—

CVT. Yes, *caufa frigiditatis*—

MOR. O, mine eares!

OTT. Shee may haue *libellum diuortij*, against you.

CVT. I, *diuortij libellum* thee will fure haue.

MOR. Good *eccho's*, forbear. 240

OTT. If you confesse it.

CVT. Which I would doe, fir——

MOR. I will doe any thing——

OTT. And cleere my selfe in *foro conscientia*——

CVT. Because you want indeed—— 245

MOR. Yet more?

OTT. *Exercendi potestate.*

Act V. Scene IIII.

[595]

EPICOENE, MOROSE, HAUGHTY, CENTAVRE, MAVIS,
M^{rs}. OTTER, DAW, TRVE-WIT, DAVPHINE, CLERIMONT,
LA-FOOLE, OTTER, CVTBERD.

I Will not endure it any longer. Ladies, I beseech you
I helpe me. This is such a wrong, as neuer was offer'd
to poore bride before. Vpon her marriage day, to haue
her husband conspire against her, and a couple of mercin-
arie companions, to be brought in for formes sake, to 5
perfwade a separation! If you had bloud, or vertue in
you, gentlemen, you would not suffer such eare-wigs about
a husband, or scorpions, to creep between man and wife——

MOR. O, the varietie and changes of my torment!

HAV. Let 'hem be cudgell'd out of dores, by our 10
groomes.

CEN. I'll lend you my foot-man.

MAV. Wee'll haue our men blanket 'hem i' the hall.

M^{rs}. OT. As there was one, at our house, madame, for
peeping in at the dore. 15

DAW. Content, yfaith.

TRV. Stay, ladies, and gentlemen, you'll heare, before you proceed?

MAV. I'lld ha' the bride-groome blanketed, too.

20 CEN. Beginne with him first.

HAV. Yes, by my troth.

MOR. O, mankind generation!

DAVP. Ladies, for my fake forbear.

HAV. Yes, for fir DAVPHINES fake.

25 CEN. He shall command vs.

LA-F. He is as fine a gentleman of his inches, madame, as any is about the towne, and weares as good colours when he list.

TRV. Be brief, fir, and confesse your infirmitie, shee'll be
30 a-fire to be quit of you, if shee but heare that nam'd once, you shall not entreat her to stay. Shee'll flie you, like one that had the marks vpon him.

MOR. Ladies, I must craue all your pardons——

TRV. Silence, ladies.

35 MOR. For a wrong I haue done to your whole sexe, in marrying this faire, and vertuous gentlewoman——

CLE. Heare him, good ladies.

MOR. Being guiltie of an infirmitie, which before, I confer'd with these learned men, I thought I might haue
40 conceal'd——

TRV. But now being better inform'd in his conscience by them, hee is to declare it, & giue satisfaction, by asking your publique forgiuenesse.

[596] MOR. I am no man, ladies.

45 ALL. How!

MOR. Vtterly vn-abled in nature, by reason of *frigidity*, to performe the duties, or any the least office of a husband.

MAV. Now, out vpon him, prodigious creature!

50 CEN. Bride-groome vncarnate.

19 I'lld] I'll 1717; I'd W; I'd G 28 list] lists 1640... 43 publique] publick 1692...; public G

HAV. And would you offer it, to a young gentlewoman?

M^{rs}. OT. A lady of her longings?

EPI. Tut, a deuce, a deuce, this, it smells rankly, ladies. A mere comment of his owne. 55

TRV. Why, if you suspect that, ladies, you may haue him searh'd.

DAW. As the custome is, by a iurie of physitians.

LA-F. Yes faith, 'twill be braue.

MOR. O me, must I vnder-goe that! 60

M^{rs}. OT. No, let women searh him, madame: we can doe it ourselues.

MOR. Out on me, worfe!

EPI. No, ladies, you shall not need, I'll take him with all his faults. 65

MOR. Worst of all.

CLE. Why, then 'tis no diuorce, Doctor, if shee consent not?

CVT. No, if the man be *frigidus*, it is *de parte vxoris*, that wee grant *libellum diuortij*, in the law. 70

OTT. I, it is the same in *theologie*. 71

MOR. Worse, worse then worst!

TRV. Nay, fir, bee not vtterly dif-heartned, wee haue yet a small relique of hope left, as neere as our comfort is blowne out. CLERIMONT, produce your brace of Knights. 75
What was that, master Parson, you told me *in errore qualitatis*, e'ne now? DAVPHINE, whisper the bride, that shee carry it as if shee were guiltie, and asham'd.

OTT. Mary fir, *in errore qualitatis* (which master Doctor did forbear to vrge) if shee bee found *corrupta*, that is, 80
vitiated or broken vp, that was *pro virgine desponsa*, espous'd for a maid——

MOR. What then, fir?

OTT. It doth *dirimere contractum*, and *irritum reddere* too.

73 dis-heartned] disheartened *G*
relic *M*

74 relique] relike *Q*; relic 1692...;

85 TRV. If this be true, we are happy againe, fir, once more. Here are an honorable brace of Knights, that shall affirme so much.

DAW. Pardon vs, good maister CLERIMONT.

LA-F. You shall excuse vs, maister CLERIMONT.

90 CLE. Nay, you must make it good now, Knights, there is no remedie, I'll eate no words for you, nor no men : you know you spoke it to me ?

DAW. Is this gentleman-like, fir ?

TRV. IACK DAW, hee's worfe then fir AMOROVVS : fiercer
95 a great deale. Sir AMOROVVS, beware, there be ten DAWES in this CLERIMONT.

LA-F. I'll confesse it, fir.

DAW. Will you, fir AMOROVVS? will you wound reputation ?

100 LA-F. I am resolu'd.

[597] TRV. So should you be too, IACK DAW : what should keepe you off? Shee is but a woman, and in disgrace. Hee'll be glad on't.

DAW. Will he? I thought he would ha' beene angrie.

105 CLE. You will dispatch, Knights, it must be done, yfaith.

TRV. Why, an' it must it shall, fir, they say. They'll ne're goe backe. Doe not tempt his patience.

DAW. It is true indeed, fir.

110 LA-F. Yes, I assure you, fir.

MOR. What is true gentlemen? what doe you assure me?

DAW. That we haue knowne your bride, fir——

LA-F. In good fashion. Shee was our mistris, or so——

115 CLE. Nay, you must be plaine, Knights, as you were to me.

OTT. I, the question is, if you haue *carnaliter*, or no.

LA-F. *Carnaliter*? what else, fir?

OTT. It is inough : a plaine *nullitie*.

93 gentleman-like] gentleman-like-like Q

EPI. I am vn-done! I am vn-done! 120

MOR. O, let me worship and adore you, gentlemen!

EPI. I am vn-done!

MOR. Yes, to my hand, I thanke these Knights: master Parson, let me thanke you otherwise.

CEN. And, ha' they confes'd? 125

MAV. Now out vpon 'hem, informers!

TRV. You see, what creatures you may bestow your fauours on, madames.

HAV. I would except against 'hem as beaten Knights, wench, and not good witnesses in law. 130

M^{rs}. OT. Poore gentlewoman, how shee takes it!

HAV. Be comforted, MOROSE, I loue you the better for 't.

CEN. So doe I, I protest.

CVT. But gentlemen, you haue not knowne her, since 135
matrimonium?

DAW. Not to day, master Doctor.

LA-F. No, fir, not to day.

CVT. Why, then I say, for any act before, the *matri-*
monium is good and perfect: vnlesse, the worshipfull Bride- 140
groome did precisely, before witness demand, if shee were
virgo ante nuptias.

EPI. No, that he did not, I assure you, master Doctor.

CVT. If he cannot proue that, it is *ratum coniugium*,
notwithstanding the premises. And they doe no way 145
impedire. And this is my sentence, this I pronounce.

OTT. I am of master Doctors resolution too, fir: if you
made not that demand, *ante nuptias*.

MOR. O my heart! wilt thou breake? wilt thou breake?
this is worst of all worst worsts! that hell could haue deuis'd! 150
Marry a whore! and so much noise!

DAVP. Come, I see now plaine confederacie in this
Doctor, and this | Parson, to abuse a gentleman. You [598]
studie his affliction. I pray bee gone companions. And

154 bee gone companions] be gone, companions 1640 . . .

155 gentlemen, I begin to suspect you for hauing parts with
'hem. Sir, will it please you heare me?

MOR. O, doe not talke to me, take not from mee the
pleasure of dying in silence, nephew.

DAVP. Sir, I must speake to you. I haue beene long
160 your poore despis'd kinf-man, and many a hard thought
has strength'ned you against me: but now it shall appeare
if either I loue you or your peace, and preferre them to all
the world beside. I will not bee long or grieuous to you,
sir. If I free you of this vnhappy match absolutely, and
165 instantly after all this trouble, and almost in your despaire,
now —

MOR. (It cannot be.)

DAVP. Sir, that you bee neuer troubled with a murmure
of it more, what shall I hope for, or deserue of you?

170 MOR. O, what thou wilt, nephew! thou shalt deserue
mee, and haue mee.

DAVP. Shall I haue your fauour perfect to me, and loue
hereafter?

MOR. That, and any thing beside. Make thine owne
175 conditions. My whole estate is thine. Manage it, I will
become thy Ward.

DAVP. Nay, sir, I will not be so vn-reasonable.

EPI. Will sir DAVPHINE, be mine enimie too?

DAVP. You know, I haue beene long a futor to you,
180 vncke, that out of your estate, which is fifteen hundred
a yeere, you would allow me but five hundred during life,
and assure the rest vpon me after: to which I haue often,
by my selfe and friends tendred you a writing to signe,
which you would neuer consent, or incline too. If you
185 please but to affect it now —

MOR. Thou shalt haue it, nephew. I will doe it, and
more.

DAVP. If I quit you not presently? and for-euer of this
cumber, you shall haue power instantly, afore all these, to

revoke your act, and I will become, whose slave you will 190
give me to, for-euer.

MOR. Where is the writing? I will seale to it, that, or
to a blanke, and write thine owne conditions.

EPI. O me, most vnfortunate wretched gentlewoman!

HAV. Will sir DAVPHINE doe this? 195

EPI. Good sir, haue some compassion on me.

MOR. O, my nephew knowes you belike: away
crocodile.

CEN. He do's it not sure, without good ground.

DAVP. Here, sir. 200

MOR. Come, nephew: give me the pen. I will sub-
scribe to any thing, and seale to what thou wilt, for my
deliuerance. Thou art my restorer. Here, I deliuer it thee
as my deed. If there bee a word in it lacking, or writ
with false orthographie, I protest before—I will not take 205
the aduantage.

DAVP. Then here is your release, sir; you haue married *He takes of*
a boy: a gentlemans son, that I haue brought vp this *Epicænes*
halfe yeere, at my great charges, and for this composition, *perruke.*
which I haue now made with you. What say you, | master 210 [599]
Doctor? this is *iustum impedimentum*, I hope, *error*
personæ?

OTT. Yes sir, *in primo gradu.*

CVT. *In primo gradu.*

DAVP. I thanke you, good Doctor CVTBERD, and Par- *He pulls*
son OTTER. You are beholden to 'hem, sir, that haue *of their*
taken this paines for you: and my friend, master TRVE- *beardes and*
WIT, who enabled 'hem for the businesse. Now you may *disguises.*
goe in and rest, be as priuate as you will, sir. I'll not
trouble you, till you trouble me with your funerall, which 220
I care not how soone it come. CVTBERD, I'll make your
lease good. Thanke mee not, but with your leg, CVTBERD.
And TOM OTTER, your Princeffe shall be reconcil'd to you.
How now, gentlemen! doe you looke at me?

205 before —] before [heaven] G

225 CLE. A boy.

DAVP. Yes, mistress EPICOENE.

TRV. Well, DAVPHINE, you haue lurch'd your friends
of the better halfe of the garland, by concealing this part of
the plot! but much good doe it thee, thou deseru'ft it, lad.
230 And CLERIMONT, for thy vnexpected bringing in these two
to confession, weare my part of it freely. Nay, fir DAW,
and fir LA-FOOLE, you see the gentlewoman that has done
you the fauours! we are all thankfull to you, and so
should the woman-kind here, specially for lying on her,
235 though not with her! You meant so, I am sure? But,
that we haue stuck it vpon you to day, in your own
imagin'd persons, and so lately; this *Amazon*, the champion
of the sexe, should beate you now thriftily, for the common
flanders, which ladies receiue from such cuckowes, as you
240 are. You are they, that when no merit or fortune can
make you hope to enioy their bodies, will yet lie with their
reputations, and make their fame suffer. Away you
common moths of these, and all ladies honors. Goe,
trauaile to make legs and faces, and come home with some
245 new matter to be laught at: you deserue to liue in an aire
as corrupted, as that wherewith you feed rumor. Madames,
you are mute, vpon this new *metamorphosis*! but here
stands shee, that has vindicated your fames. Take heed of
such *insectæ* hereafter. And let it not trouble you that you
250 haue discover'd any mysteries to this yong gentleman. He
is (a'most) of yeeres, & will make a good visitant within
this twelue-month. In the meane time, wee'll all vnder-
take for his secrecie, that can speake so well of his silence.
Spectators, if you like this *comædie*, rise cheerefully, and
255 now MOROSE is gone in, clap your hands. It may be, that
noyfe will cure him, at least please him.

THE END.

230 bringing in] bringing 1640 . . .
cuckoos *G*

239 cuckowes] cuckows *W*;

240 merit or fortune] merit of fortune 1640 . . . 1717

244 trauaile] travel 1692 . . .

251 (a'most)] almost *G*

This Comœdie vvas firft

acted, in the yeere

1609.

By the Children of her Maiefties

REVELLS¹.

The principall Comœdians were,

NAT. FIELD.	}	{	WILL. BARKSTED.
GIL. CARIE.			WILL. PEN.
HVG. ATTAWEL.			RIC. ALLIN.
IOH. SMITH.			IOH. BLANEY.

With the allowance of the Master of REVELLS.

¹ Children of her Maiefties Revells] King's Majesty's Servants 1717 *W*

NOTES

REFERENCES to the text of *Epicœne* are to act, scene, and line of this edition. Other references to Jonson are to the Cunningham-Gifford edition, act, scene, page, and in the case of minor works to the volume also; references to Shakespeare are to Globe ed., act, scene, and line: in the plays of these two dramatists the author's name is omitted. Abbreviations require no explanation beyond that furnished by the *Bibliography*, unless it be Wh.-C. for Wheatley-Cunningham's *London Past and Present*; Stow, for *Survey of London*; Abbott, for Abbott's *Shakespearean Grammar*.

TITLE-PAGE.

Epicœne, Gr. ἐπίκοινος 'of either gender', 'promiscuous'. Not uncommon in Jonson: *News from the New World*, vol. 7. 344: 'The isle of the *Epicœnes* because there under one article both kinds are signified'; *Neptune's Triumph*, vol. 8. 31: 'Of the epicœne gender, hees and shees: Amphibion Archy is the chief'; *Underwoods* 47, vol. 8. 421: *The Court Pucelle*

In an epicoene fury can write news
Equal with that which for the best news goes.

From the first the comedy has been popularly called by its subtitle, *The silent Woman*. Both are suggestive of the plot, and taken together make an unusually significant name.

Comœdie. Jonson always used the Latin form of the word. For other examples of Latin spelling in this play, note: *aemulation*, 3. 3. 91, 4. 6. 65; *aequivocate*, 4. 2. 36; *faesible*, 3. 3. 100, 4. 4. 109; *suspition*, 4. 6. 50; *pretious*, 4. 1. 115; *insectae*, 5. 4. 249.

the Children of her Maiesties Revells. A company of boy actors organized from the choristers of the Chapel Royal. First recorded play, *Misogonus*, Dec. 31, 1559, which aroused Elizabeth's displeasure, caused the dismissal of Cawarden, Master of Revels; second recorded play, *Damon and Pythias*, the winter of 1563-4 (Fleay, *Stage*, pp. 40, 58, 60). Their playhouse was the Bell Savage, destroyed 1583 (Prynne, *Histrionastix*, p. 492). They were inhibited from acting until 1591 (Fleay, *Stage*, p. 81). Eliza-

beth's warrant for the impressment of choir-boys, Apr. 25, 1585, brought Nathaniel Field among them (*Athenæum*, Aug. 10, 1889, vol. 2. 203-4). From 1597-1603 they acted at Blackfriars, under the management of Nathaniel Gyles (Fleay, *Stage*, p. 127 ff.). Just subsequent to the Queen's death, Jan. 30, 1603-4, they were reorganized as *The Children of her Majesty's Revels*, with Samuel Daniel as censor (Fleay, *Stage*, p. 184; Hazlitt, *Drama and Stage* 40). On Jan. 4, 1609-10, Field became their manager, under a new patent granted to Philip Rossiter and others, establishing the company at Whitefriars (Collier, *Hist. of Eng. Dram.* 1. 352; *Stage*, p. 185). They brought out, in all, three plays for Jonson: *Cynthia's Revels*, 1600; *Poetaster*, 1601; *Epicæne*, 1610 (Fleay, *Drama* 1. 348-9). Jonson's patronage was probably pointed at in *Ham.* 2. 2 (Fleay, *Queen Eliz., Croydon, and the Drama*, p. 12). The Revels Boys were again organized into the *Lady Elizabeth's Servants*, 1613-25; and into *Queen Henrietta's Servants*, 1625-42. With the closing of the theatres the company ended its long life of four-fifths of a century.

ut sis tu similis &c. Hor. *Satires* 1. 4. 69 ff.

William Stansby. Stansby started in business as a bookseller. In 1609 he appears as a printer, and from that date until 1638 he printed 154 books. Other important works from his press, besides the 1616 folio of Ben Jonson, are *Certaine Masques at the Court never yet printed*, written by Ben Jonson, Jan. 20, 1614-15, the 1620 quarto of *Epicæne*, the 1635 quarto of *Hamlet*, and the second quarto of *Love's Labour's Lost*.

DEDICATION.

Sir Francis Stuart. 'He was a learned gentleman, was one of Sir Walter Raleigh's club at the Mermaid-Tavern in Friday-street, London, and much venerated by Ben Jonson, who dedicated to him his comedy, call'd *The Silent Woman*: he was a person also well seen in marine affairs, was a captain of a ship, and bore the office for some time of a vice- or rear-admiral.' Anthony Wood, *Athen. Oxon. Fast.* vol. 1. 203.—W.

Line 8. **by cause.** This phrase shows the original form of *because*: a prep. *by* + sb. *cause*; later the cause or purpose was expressed by a subst. governed by *of*, a dat. infinitive, or a subord. clause introduced by *that* or *why*. Such subordinate clauses fell into two

classes, one expressing cause or reason, the other purpose. In the former *that* was at length omitted, leaving *because* only.

10. **this makes**: i. e. this is the reason I now summon you to what I write, not only asking it as a courtesy, but as a possible justification of my abused comedy. *Makes* is not often so used; but cf. *The Forest* 13, vol. 8. 276:

This makes that your affection still be new,
And that your souls conspire, as they were gone
Each into other, and had now made one.

Underwoods 42, vol. 8. 370:

Which makes that, lighted by the beamy hand
Of Truth . . .
She cheerfully supporteth what she rears.

15. **undertaker**. Whalley and Cunningham are in doubt as to Jonson's meaning in *undertaker*, but it seems clear enough an *undertaker* would make judgments 'in the names of favor', but a judge 'in the names of justice'. This word had many significations, but in James's reign it often stood for a particularly disagreeable concept. Men who managed elections, seeing that the friends of the Court were always in a majority in Parliament, were known by this name. A great uproar was raised against them in 1614. Cf. *Epicæne* 4. 5. 318: 'When a man undertakes for you.' *Volp.* 3. 5. p. 245: 'I know it; and dare undertake for her.' *D. A.* 2. 1, p. 39:

He shall but be an undertaker with me
In a most feasible business.

Ded. of Poet., p. 365: 'For whose innocence . . . you were once a noble and timely undertaker to the greatest justice.'

Cat. 3. 1, p. 235, Cicero says: I have

No forged tables
Of long descents, to boast false honours from,
Or be my undertakers to your trust.

Disc. 140, vol. 8. 204: 'Fierce undertakers' in philosophy.

16. **censure**. The use of this word as verb and noun to mean *judge* and *judgment* is frequent. In *Sej.* 3. 1, p. 73, when the plot against Silius ripens in the Senate, Latiaris cries:

Let him be censured.

SEJ. He hath spoke enough to prove him Caesar's foe.

COT. His thoughts look through his words.

SEJ. A censure.

Silius, knowing the *censure* will be death, forestalls it by killing himself.

17. **changed.** Cf. *Introd.* p. xii ff.

19. **uncertain accusation.** Jonson was charged with satirizing individuals, living contemporary writers, in his previous comedies, *Every Man Out*, 1599; *Cyn. Rev.*, 1600; and the *Poetaster*, 1601. Marston was probably meant in *Clove* and *Buffone* of the first of these, Dekker and Marston were certainly meant in *Hedon* and *Anaides* of the second, and in *Demetrius* and *Crispinus* of the third. (Cf. *The Stage Quarrel between Ben Jonson &c.* by R. A. Small.) Jonson had angered not only individuals but the professions—lawyers, soldiers, actors. Cf. note *ANOTHER* 13.

PROLOGVE.

In the Elizabethan theatre, after the third blowing of the trumpets to gain quiet in the turbulent crowd, the Prologue came forward in his black velvet cloak and garland of bays, and attempted to gain favor for the play by conciliating his hearers with praises, or sketching the coming piece, or, as is often the custom with Jonson, teaching a lesson in dramatic criticism. Dekker, *Guls Horn-Booke*, *Pr. Wks.* 3. 250: 'Present not yoursele on the stage (especially at a new play) untill the quaking prologue hath (by rubbing) got color into his cheekes, and is ready to give the trumpets their Cue, that hees upon point to enter.'

2. **content the people.** Jonson repeats this idea often. The source is *Andria*, Prologue:

Id sibi negoti credit solum dari,
Populo ut placerent quas fecisset fabulas.

Every Man Out, Induct., p. 20, Asper:

And I will mix with you in industry
To please: but whom? attentive auditors,
Such as will join their profit with their pleasure,
And come to feed their understanding parts.

Mag. Lady, Induct., p. 6:

DAMPLAY. You have heard, boy, the ancient poets had it in their purpose still to please this people, &c.

3. **wine and bays.** King James awarded Jonson, in 1616,

100 marks annually; in March, 1630, Charles changed the annuity from marks to pounds, and added a tierce of canary.

4. **sect** is unusual in the unreligious sense of 'company'. Cf. *Lear* 5. 3. 18:

We'll wear out,
In a wall'd prison, packs and sects of great ones
That ebb and flow by the moon.

9. **cookes tastes**. *Neptune's Triumph*, vol. 8. 24:

Cook. There is a palate of the understanding, as well as of the senses. The taste is taken with good relishes, &c.

15. **he knew**. The antecedent of *he* is *who* of the preceding line. The sentence is loosely constructed.

18. **salt**. Cf. *Poems by John Cleaveland* (1668), *An Elegy upon Ben Jonson*, p. 39:

'Tis true thou hast some sharpness, but thy salt
Serv'd but with pleasure to reform the fault,
Men were laugh'd into vertue, but none more
Hated fool acted, then were such before.

20. **cates**. Jonson is fond of this word figuratively used. *Every Man Out*, Induct. 19:

Mean cates are welcome still to hungry guests.

Cf. the famous pun, *Tam. Shrew* 2. 1. 190.

21. **far fet . . . deare-bought**. Lyly, *Euphues* (1579), Arber, p. 93: 'Farre fet and deere bought is good for Ladyes.' Jonson used this old saw again in *Cyn. Rev.* 4. 1, p. 273: 'Marry, and this may be good for us ladies; for it seems 'tis far fet by their stay.' Cf. *Anat. of Ab.*, p. 33, concerning English attire: 'We are so surprised in Pride, that if it come not from beyond the seas, it is not worth a straw. And thus we impouerish our selues in buying their trifling merchandizes more pleasant than necessarie, and inrich them, who rather laugh at vs in their sleeues than otherwise . . . But "farre fetched and deare boughte" is good for Ladyes, they say.'

23. **citie-wires**. Cf. Marmion's *Holland's Leaguer* 2. 3:

And haue thy seuerall gownes and Tires take place
It is thy owne, from all the City-wires,
And summer birds in Town, that once a year
Come up to moult.

Cf. note 2. 5. 78 for use of *wire*.

24. **Whitefriars.** Little is known of this theatre, of which the present reference is the first after the mention of its destruction in 1583 with four others, by Richard Rawlidge in *A Monster lately found out*. Cf. Fleay, *Stage*, pp. 35 ff.; Malone's *Shak.* (Boswell) 3. 52; Collier, *Drama and Stage* 3. 103. It was used as early as 1574 by Howard's men, and was situated in Whitefriars, a precinct or liberty between Fleet Street and the Thames, the Temple Walls and Water Lane, named from the Carmelites' or White Friars' Church, called 'Fratres Beatae Mariae de Monte Carmeli,' first founded by Sir Walter Gray in 1241. The privileges of sanctuary, which this precinct possessed, were in 1608 confirmed and enlarged by royal charter. Fraudulent debtors, gamblers, prostitutes, and rascals of every description, formed here a community of their own, adopted the language of pickpockets, openly resisted execution of the law, and gave the locality the cant name 'Alsatia'. The outrages grew so uncontrolled that in 1697 Charles II abolished its privileges and dispersed the inhabitants. Cf. Jonson, *Epig.* 12, vol. 8. 150; *The Woman Captain* (1680); Shadwell, *Squire of Alsatia* (1688). Walter Scott's *Fortunes of Nigel*, ch. 17, describes the liberty in detail at the time of James I.

26. **eate a weeke at ord'naries.** *Volp.* 5. 2, p. 300:

SIR P. O, I shall be the fable of all feasts,
The freight of the gazetti, ship boys' tale:
And, which is worse, even talk for ordinaries.

Dekker, *Guls Horne-Booke*, ch. 5, describes ordinaries of various prices: 'an ordinary of the largest reckoning, whither most of your worthy gallants do resort'; a twelve-penny ordinary frequented by 'the justice of peace or young knight'; and a three-penny ordinary 'to which your London Usurer, your stale batchelor, and your thrifty attorney do resort'. The ordinary had meant originally an ordinary meal, a *table d'hôte*; later, the place where such a meal might be had. In Jonson's time, when the more expensive ordinaries were frequented by men of fashion, the term became synonymous with gambling-house. Dekker writes further in *Lanthorne and Candle Light*, *Pr. Wks.* 3. 221: 'An Ordinary was the only *Rendevouz* for the most ingenious, most terse, most trauaild, and most phantastick gallant: the only *booke-sellers* shop for conference of the best Editions, that if a woman (to be a Lady)

would cast away herself vpon a *Knight*, there a man should heare a Catalogue of most of the richest London widowers.' Cf. Wm. Cartwright, *The Ordinary*, Haz.-Dods., vol. 12; and *The Fortunes of Nigel*, ch. 12.

ANOTHER [PROLOGUE].

In the folio of 1692 is a stanza by Beaumont modeled on this second prologue:

UPON THE SILENT WOMAN.

Hear you bad Writers, and though you not see,
I will inform you where you happy be:
Provide the most malicious thoughts you can,
And bend them all against some private man,
To bring him, not his Vices, on the Stage;
Your Envy shall be clad in some poor Rage,
And your expressing of him shall be such,
That he himself shall think he hath no touch.
Where he that strongly writes, although he mean
To scourge but Vices in a labour'd Scene,
Yet private Faults shall be so well exprest
As men do act 'em, that each private Breast,
That finds these Errors in it self, shall say,
He meant me, not my Vices, in the Play.

2. **profit and delight.** Horace, *Ars Poet.* 343, 344:

Omne tulit punctum qui miscuit utile dulci,
Lectorem delectando pariterque monendo.

Jonson's translation, vol. 9. 107:

But he hath every suffrage, can apply
Sweet mixt with sour to his reader so
As doctrine and delight together go.

Volp., *Prologue*:

In all his poems still hath been this measure,
To mix profit with your pleasure.

S. of News, *Epilogue*:

Thus have you seen the maker's double scope,
To profit and delight.

Love's Triumph, vol. 8. 85: 'All Representations, especially those of this nature in court, public spectacles, either have been, or ought to be, the mirrors of man's life, whose ends, for the excel-

lence of their exhibitors . . . ought always to carry a mixture of profit with them, no less than delight.'

4. **taxe the crimes:** i.e. censure evil doings without incriminating any particular person. Cf. Horace, *Sat.* 2. 1. 83 ff.:

Esto, si quis mala; sed bona si quis
Iudice condiderit laudatus Caesare? Si quis
Opprobriis dignum lataverit, integer ipse?

Martial 10. 33. 10:

Hunc servare modum nostri novere libelli,
Parcere personis, dicere de vitiis.

Jonson reiterates this theory of satire, *Poet.*, p. 510:

Sharp, yet modest rhymes
That spare men's persons, and but tax their crimes.

Apol. Dial., p. 514:

My books have still been taught
To spare the persons, and to speak the vices.

Mag. Lady 2. 1, p. 47:

PRO. A play, though it apparel and present vices in general, flies from all particularities in persons.

So also *Disc.* 144, vol. 9. 210.

7. **On forfeit of yourselves.** As a reminder of the time when men might sell themselves for debt, and as a thrust at extravagant wagers, we find this expression recurring in the old plays. For other examples, cf. 4. 1. 151: 'play the mountebank. . . while I liue'; 4. 5. 26: 'thou shalt be his foole for euer'; 5. 4. 170: 'thou shalt deserue mee, and haue mee'; 4. 5. 190: 'I will become whose slaue you will giue me to, foreuer.'

8. **maker:** i.e. 'poet.' Cf. *Disc.* 146, vol. 9. 212: 'a poet is that, which by the Greeks is called *κατ' ἐξοχήν* ὁ ΠΟΙΗΤΗΣ, a maker.'

10. **truths:** i.e. facts, and so line 7 *true* becomes 'actual occurrence'. *S. of News*, Prologue (For the Court), vol. 5. 159:

We . . . shew you common follies, and so known,
That though they are not truths, the innocent Muse,
Hath made so like, as phant'sy could them state,
Or poetry, without scandal, imitate.

13. **that he meant him or her.** Cf. *Dedic.* 19, note. Years later, in 1632, Jonson wrote, *Mag. Lady* 2. 1, p. 46:

DAM. But whom doth your poet mean now by this master Bias? what lord's secretary doth he purpose to personate or perstringe?

BOY. You might as well ask me, what alderman, or alderman's mate, he meant by sir Moth Interest . . .

PRO. It is an insidious question, brother Damplay: iniquity itself would not have urged it. It is picking the lock of the scene, not opening it with a key. A play, though it apparel and present vices in general, flies from all particularities in persons. Would you ask of Plautus, and Terence, if they both lived now, who were Davus or Pseudolus in the scene, who Pyrgopolinices or Thraso?

14. **they make a libell.** *Mag. Lady* 2. 1, p. 47 refers to this prologue:

DAM. Why, I can fancy a person to myself, boy, who shall hinder me?

BOY. And in not publishing him, you do no man an injury. But if you will utter your owne ill meaning on that person under the author's words, you make a libel of his comedy.

DAM. O, he told us that in a prologue, long since.

Epig. 30, vol. 8. 160, *To Parson Guilty*:

Guilty, be wise; and though thou knowest the crimes,
Be thine, I tax, yet do not own my rhymes:
'Twere madness in thee, to betray thy fame,
And person to the world, ere I thy name.

ACT I. SCENE I.

MN. **making himself ready.** This is the usual way of saying 'dressing himself'. *D. A.* 3. 1, p. 87:

WIT. Is it not high time to be making ready?

Unready is used in the opposite sense, e. g. *Bar. Fair* 1. 1, p. 374:

LIT. Cut thy lace.

MRS. LIT. No, I'll not make me unready for it.

and *half-ready*, 'half-dressed', as in *W. is a Weathercock* 1. 1.

BOY. The gallants had Irish foot-boys to attend their horses, and French pages to carry their cloaks. Dekker, *Guls Horn-Booke*, *Pr. Wks.* 2. 230: 'The old worme-eaten Farmer (his father) bee dead, and left him five hundred a yeare, onely to keep an Irish hobby, an Irish horse-boy, and himselfe (like a gentleman).' He goes on to advise a gull to call his page not by a name, as it seems too familiar, but 'boy'. Cf. *Cyn. Rev.* 2. 1, p. 238:

MER. What (art thou) to the lady nymph you serve?

CUP. Troth, boy, page, and sirrah: these are all my titles.

MER. Thou hast not altered thy name . . . ?

CUP. O, no, that had been supererogation; you shall never hear your courtier call but by one of these three.

Ibid. 2. 1, p. 247, Asotus calls his page by name, 'Prosaites!' Whereupon Amorphus cries, 'Fie! I premonish you of that: in the court, boy, laquey, or sirrah!' Cf. *Epicæne* 4. 4. 98 ff., Daw and La-Foole's 'boys'.

6. **the dangerous name of a Poet.** Dekker, *Horn-Booke, Pr. Wks.* 2. 243: 'You may abuse the workes of any man; depraue his writings that you cannot equall, and purchase to your selfe in time the terrible name of a seuerer *Criticke*; nay, and be one of the Colledge; if youle be liberrall inough: and (when your turne comes) pay for their suppers.'

8. **wot.** This is 2nd pers. sing. The conjugation of *wit* in pres. sing. is rightly 1st pers. *wot*, 2nd pers. *wost* or *wottest*, 3rd pers. *wot* or *wotteth*. Cf. however *Discourse betwixt Wit and Will*, Nicholas Breton: 'But wot you who it is?' *Coriol.* 4. 1. 27: 'You wot well my hazards still have been your solace.'

11. **thinke.** Notice the absolute use of the verb. Thus used, it means 'believe', as 1. 3. 5.

12. **rack'd out of you.** Despite the legislation against this treatment of criminals in the reign of Elizabeth, it was not done away with until long after *Epicæne* appeared. It played an important part in the trial following the Gunpowder Plot of Nov. 5, 1605, and Francis Bacon himself used it years later. Dekker, *The Dead Tearme, Pr. Wks.* 4. 11: 'I doe not pine to see that Ancient and oldest Sonne of mine, with his limbes broken to pieces (as if he were a male-factor and hadde beene tortured on the *Germaine Wheele*).' The expression was used conventionally. *Mag. Lady* 1. 1, p. 20: 'Spare the torture, I do confess without it.' *Troil. and Cress.* 1. 2. 151:

PAN. I must needs confess, . . .

CRES. Without the rack.

16. **perruke.** About the middle of the sixteenth century wearing perukes became the fashion. Immense ones with curls falling upon the shoulders were worn 1660-1725, and later less aggressive sorts. They are still worn by the Lord Chancellor, the Speaker of the House of Commons, judges, barristers, &c. The satirists

inveighed against the custom often, and Shakespeare did not fail to notice it. In Elizabeth's time many were sandy-coloured out of compliment to her. Stubbes says that children were lured into out-of-the-way places by envious women to have their hair cut for wigs. *Much Ado* 2. 3. 36: BENEDICT. 'Her hair shall be of what colour it please God.' *Two G. of Ver.* 4. 4. 194:

JULIA. Her hair is auburn, mine is perfect yellow:
If that be all the difference in his love,
I'll get me such a coloured periwig.

22. **rushes.** This common floor-covering in the sixteenth and early seventeenth centuries, left by careless housekeeping to gather foulness, and only once in a while swept out into the street, must have been a disease-breeding nuisance. From the time of Erasmus until they were finally done away with, they were condemned as unclean by all thoughtful writers. 1 *Hen. IV* 3. 1. 214; *Cym.* 2. 12; *Rom. and Jul.* 1. 4. 35:

ROMEO. A torch for me: let wantons light of heart
Tickle the senseless rushes with their heels.

Cyn. Rev. 2. 1, p. 256:

PRO. All the ladies and gallants be languishing upon the rushes,
like so many pounded cattle.

28. **the plague.** The Plague, or Black Death, entered England at a port of Dorsetshire—said in the *Eulogium* to have been Melcombe (Weymouth)—in the beginning of Aug. 1348. Before the end of the year it reached London. It was part of a wave of infection which passed over Europe from the remote East, and was sometimes called the Oriental, Levantine, or Bubonic Plague. Jonson saw London pass through several visitations—1580-2; 1592 till the end of the century; 1603 with a mortality of 38,000; 1625, the third great London plague, with 35,417 deaths; 1636, the fourth great plague of London, with a mortality of 10,400; in 1637, 3,082 people died of it; in 1647 occurred the fifth epidemic, with 3,597 deaths; in 1664-5 came the Great Plague of London, when 68,596 people out of a population of 460,000 died. It is supposed that two-thirds had fled the city.

Creighton, *History of Epidemics* (1. 493), writes of the lesser visitations subsequent to the fearful plague of 1603, and covering the year in which our comedy was played: 'There was little

plague in 1604, and not much in 1605; but in 1606 the infection again became active, and continued at its endemic level for some five or six years.' He records the annual deaths thus: 1606, 2,124; 1607, 2,352; 1608, 2,262; 1609, 4,240; 1610, 1,803. This controverts Gifford's statement that there were no cases of plague in London after 1603-4. Cunningham has a note to the effect that on September 1st of 1609 John Murray wrote to the Earl of Salisbury saying that the king desired him to 'come no nearer London than Kensington in his way to Hampton Court for fear of the plague.' In 1608 Dekker wrote in *The Dead Tearme, Pr. Wks.* 8. 77: 'Sickness hath dwelt a long time in thy Chambers, she doth now walke still in a ghostly and formidable shape uppe and down my streets. But woe to mee (unfortunate City) shall wee neuer shake handes with her and part?' Dekker's book descriptive of the plague of 1602 is *The Wonderful Yeare, Pr. Wks.*, vol. 1; and that of 1625, *The Rod for Runawayes*, vol. 4, where, p. 282, he records: 'We are punished with a Sicknesse, which is dreadful three manner of ways: In the generall spreading; in the quicknesse of the stroke; and in the terror which waits upon it. It is generall: for the spotted wings of it couer all the face of the kingdome. It is quicke: for it kills suddenly; it is full of terror, for the Father dares not come near the infected Son, nor the Son come to take a blessing from the Father, lest he be poysoned by it.' The *Century Dict.* describes at length a typical case of the plague.

. 34. **horse-race or hunting-match.** *Disc.* 163, vol. 9. 223: 'What need we know any thing that are nobly born, more than a horse-race, or a hunting-match, our day to break with citizens, and such innate mysteries.' For a description of *horse racing* see Strutt, *Sports and Past.*, pp. 32 ff., and *Encyc. Brit.* under *Race*. In the reign of James I public races were established in many parts of the kingdom, but it was not really a national pastime until Charles II established Newmarket, which became a very famous resort. In 1658 Cromwell issued a proclamation 'prohibiting horse-races in England and Wales for eight months'. There is *A Discourse of Horsemanshippe* (1593-4), by Gervaise Markham, and a *Cavelarice, or the arte and knowledge belonging to the Horse-ryder* (1607). For the distinctly English sport of *hunting*, cf. Thornbury, *Sh. Eng.* 1. 402 ff.; Strutt, *Sports and Past.*, ch. 1.

35. Puppy or Pepper-corne. Three favorite horses are mentioned in *Ignoramus*, but a much more copious list may be found in Shirley's *Hyde-Parke*. Whitemane was a very noted racer. In some manuscript memoirs of Sir H. Eynes the following passage occurs: 'Alsoe in these my troubles with my wife, I was forced to give my lord of Holdernes my grey running horse called Whitemayne for a gratuity, for which I might have had £100.'—G. There is a reference to pepper-corne in 1 *Henry IV* 3. 3. 8:

FAL. An I have not forgotten what the inside of a church is made of. I am a pepper-corn, a brewer's horse.

39. bowler. Evidences are numerous as to the popularity of bowling and the unfriendly attitude of satirists. Cf. Strutt, *Sports and Past.*, pp. 86, 216. Howell, *Londinopolis*, p. 399: 'Within the City what variety of bowling-allies there are, some open, some covered. There are tennis-courts, shuffle-boards, playing at cudgels, cock-fightings, a sport peculiar to the English, and so is bear and bull-baytings, there being not such dangerous dogs and cocks anywhere else.' Gosson, *School of Abuse* (1579): 'Common bowling-alleys are priuy mothes that eat up the credit of many idle citizens, whose gaynes at home are not able to weigh downe theyr losses abroad. Oh, what a wonderful change is this! our wrestling at armes is turned to wallowing in ladies' laps, our courage to cowardice, our running to royt, our bowes into bowls, and our darts into dishes.' **better.** Let Dekker be sufficient witness that betting was a great evil among London gallants of the time. *Lanthorne and Candle-Light, Pr. Wks.* 3. 221: 'The voider hauing cleered the table, *Cardes and Dice* (for the last Messe) are serued vp to the boord: they that are ful of coyne, *drawe* they that haue little, stand by & giue *ayme*; they *shuffle* and *cut* on one side,' &c. *Bel-man of London*, *ibid.* 3. 132: 'The Dycing cheator, and the cozening *Card-player*, walke in the habites of *Gentlemen*, and cary the faces of honest men, So likewise doe those that are *Students* in the *Vincent's Lawe*: whose *Inne* is a Bowling Alley, whose books are bowles, and whose law cases are lurches and rubbers. The pastime of bowles is now growne to a common exercise, or rather a trade of which some of all companies are free; the sport is not so common as the cozenage vsed in it, which to haue it liue with credyt and in a good name is called the *Vincent Law*.' There fol^lows a description of the game, and the cheaters at it. **greene.**

Many of the nobility had these places for bowling in the open air; alleys were not used until difficulty in maintaining greens made alleys necessary for the general run of players. Stow says that Henry VIII added bowling alleys to Whitehall when he made improvements there.

40. **fashionable men.** Among the satirists inveighing against men of fashion Dekker stands first with his oft-quoted *Guls Horn-Booke*; excellent satire of a few years later is Earle's *Micro-Cosmography*. Idleness, which True-wit scores here, is exposed in Dekker's description of a typical day's routine. Rising a little before noon, the man of fashion goes to Paul's Walk to hear the news and show his clothes; he rides to the ordinary for midday dinner, gossips, &c.; once more at home, he changes his clothes and goes to the play on horseback, not 'to taste vaine pleasures with a hungry appetite: but onely as a Gentleman to spend a foolish houre or two, because you can doe nothing else. Then to the tauern for supper, and a whole euening as you choose for idleness'. Dekker derides fashion in more prosy, allegorical style under 'Lying' in the second part of *The Seven Deadly Sinnes, Pr. Wks.* 2, and 'Apishness', where, on p. 57, he describes the Gallant as 'but yong, for hees a feirse, dapper fellow, more light headed than a Musitian: as phantastically attired as a Court Ieaster: wanton in discourse: lasciuious in behaiour: iocund in good companie: nice in his trenches, & yet he feedes verie hungerly on scraps of songs: . . . yet much about the yeare when monsieur came in, he was begotten, betweene a French Taylor, and an English Court Seamster'.

43. **the other.** Here, as also in 2. 3. 90, a pl. form; cf. Abbott, § 12.

44. **grey heads and weake hammes.** Cf. *As You Like It* 2. 7. 157 ff.

47. **I.** The first pers. pron. is thus written by Jonson for 'aye'. *Rom. and Jul.* 3. 2. 45:

JUL. Hath Romeo slain himself? say thou but 'I',
And that bare vowel 'I' shall poison more
Than the death-darting eye of cockatrice:
I am not I, if there be such an I.

50. **sleepe all the terme.** Before the present Judicature Act of 1873 and 1875 there were four terms of court yearly, and they

marked the time of greatest resort to, and business in, London: Hilary term, Jan. 11-31; Easter term, Apr. 15-May 8; Trinity, May 22-June 12; Michaelmas, Nov. 2-25. Nares: 'The law terms were formerly the great times of resort to London, not only for business, but pleasure. They were the harvest times of various dealers, particularly booksellers and authors.' Cf. Middleton's play, *Michaelmas Term*; Dekker, *The Dead Tearme or Westminster's Complaint for Long Vacations and Short Tearmes, Pr. Wks.* 4. 24 ff.; and Greene, *A Peale of Villanies rung out, being Musicall to all Gentlemen, Lawyers, Farmers, and all sorts of People that come up to the Tearme.*

51-2. **O, Clerimont, this time.** The sincerity which makes these words of True-wit's solemn and unsatiric, is found in but few of his speeches, as 4. 6. 61 and 5. 3. 4.

53. **fineliest.** Such a superlative Jonson forms again in 'eagerliest', 2. 2. 101.

57. **common disease.** A 'failing' or 'fault' in common, as in 1. 1. 149. Cf. *Poet.* 2. 1, p. 405: "'Tis the common disease of all your musicians, that they know no mean, to be entreated either to begin or end.' *Bar. Fair* 3. 1, p. 417: 'But you are a modest undertaker, by circumstances and degrees; come, 'tis disease in thee, not judgment.' 2 *Hen. IV* 1. 2. 136: 'An't please you, it is the disease of not listening, the malady of not marking, that I am troubled, withal.'

62. **Plutarchs moralls.** The popularity of this ethical treatise is witnessed to in this play by frequent reference, e.g. 2. 3. 44, 4. 4. 92: 'This work had been published in folio, in 1603, and is still regarded, like the other versions from the same industrious hands, as a precious treasury of genuine English. *Plutarch's Morals*, translated into English, by Philemon Holland, Doctor in Physike.'—C.

64. **Talke me of pinnes, and feathers.** Later editions have all inserted *to* before *me*, making the pron. an indir. obj. after *talke*. But it is a fair example of an old dative as it stands; cf. 3. 3. 65 and Abbott, § 220. Earle echoes True-wit's suggestion for conversation in *Micro-C.* no. 18, *A Gallant*: 'Hee learnes the beast oathes . . . His other talke is Ladies and such pretty things, or some iest at a Play.' **pins**, as a purely feminine article, necessary and costly, are often mentioned in the old plays. Heywood,

Four P. P., Haz.-Dods. 1. 249 ff.; *Downfall of Robert, Earl of Huntingdon* (1598), Haz.-Dods. 8. 161. feathers were worn by men in their hats and caps, single or in plumes; by women in fans, coiffures, &c. Marston, *Malcontent* 5. 2: 'No fool but has his feather; even so, no woman but has her weakness and feather too.' Cf. note 2. 2. 109.

70. **colledge**. Cf. *Introd.* lxx for what is known of the institution over which Lady Haughty presided. *College* is a word much abused by Jonson and his contemporaries. Dekker, *Guls Horn-Booke*, *Pr. Wks.* 2, Proemium: 'A fig therefore for the new-found Colledge of Criticks.' *Ibid.* *Seven Deadly Sinnes*, p. 52: 'For as Letchery is patron of all your suburb Colledges, and sets up Vaulting-houses, and Dauncing-Schools . . . so Sloth is a founder of the Almes-houses.' Marston, *Malcontent*, Induction: 'I am no great censurer; and yet I might have been one of the college of critics.' *D. A.* 2. 3, pp. 67 ff. pictures an academy for women in which they may learn matters of deep moment:

Such rare receipts she has, sir, for the face,
Such oils, such tinctures, such pomatums,
Such perfumes, med'cines, quintessences, *et caetera*;
And such a mistress of behaviour,
She knows from the duke's daughter to the doxy,
What is their due just, and no more.

S. of News 4. 1, p. 266, the founding of a canter's college is proposed. *Epig.* 131, vol. 8. 236: The meat-boat of bear's college, Paris-garden.

73. **court**. Probably Whitehall. *S. of News* 1. 1, p. 165, Thomas names as the four cardinal quarters where news may be always found, 'The Court, sir, Paul's, Exchange, and Westminster-hall.'

80. **masculine or hermaphroditicall authority**. Dekker, *Seven Deadly Sinnes*, *Pr. Wks.* 2. 59, scores women for their manishness: 'For the same reason are women, Mens *Shee Apes*, for they will not bee behind them the bredth of a Taylor's yard (which is nothing to speake of) in anie new-fangled vpstart fashion.' Stubbes says even more harshly, *Anat. of Ab.*, p. 68: 'Women also there haue dublettes and ierkins as men haue here, buttoned vp the breast, and made with wringes, welts, and pinions, on the shoulder points, as mannes apparel is, for all the world; and though this be

a kind of attire appropriate only to a man, yet they blush not to wear it; . . . Wherefore, these women may not improperly be called hermaphroditi, that is monsters of both kinds, halfe women, halfe men.' Cf. note 1. 1. 5 in *S. of News*, ed. Winter, p. 133.

88. **painted and perfum'd.** Jonson had an astounding knowledge of cosmetics. Women's use of them is one of his favorite subjects of satire. His heroines discuss cosmetics: Fulvia and Galla, *Cat.* 2. 1; Livia and her physician Eudemus, *Sej.* 2. 1; Wittipol in disguise and the ladies of the academy, *D. A.* 4. 1, &c. Shakespeare noticed this failing of his country-women, e.g. *L. L. L.* 4. 3. 259: 'painting and usurping hair'; *Sonnet* 68. 2 ff.: 'Before the bastard signs of fair were born,' and *Mer. of Ven.* 3. 2. 73 ff.

Dekker, *The Diuels last Will and Testament*, *Pr. Wks.* 3, makes his hero 'the founder and Vpholder of Paintings, Davbings, Plaisterings, Pargettings, Purflings, Cerusings, Cementing, Wrinkle-fillings, and Blotchings vp of old, decayed, and weather-beaten Faces'. *Anat. of Ab.* 64 ff.: 'The women of Ailgna vse to colour their faces with certain oyles, liquors, vngents, and waters made to that end, whereby they think their beautie is greatly decored.'

The Elizabethans' love of perfume was barbaric, and not altogether unrelated to the fact that their manner of living was unsanitary, and indoor air always more or less tainted. Drake, *Sh. and his Times*, p. 395: 'Perfumed bracelets, necklaces, and gloves were favorite articles. "Gloves as sweet as damask roses", form part of the stock of Autolycus, and Mopsa tells the Clown that he promised her "a pair of sweet gloves". The queen in this, as in most other luxuries of dress, set the fashion; for Howes informs us that, in the fifteenth year of her reign, Edward Vere, Earl of Oxford, presented her with a pair of perfumed gloves trimmed with four tufts of rose-coloured silk, in which she took such pleasure that she was always painted with those gloves on her hands, that their scent was so exquisite that it was ever after called the Earl of Oxford's perfume.'

Stubbes enumerates perfume as one of the *Abuses*, p. 76: 'Is not this a certen sweete Pride to haue cynet, muske, sweet powders, fragrant Pomanders, odorous perfumes, & such like, wherof the smel may be felt and perceiued, not only ouer the house, or place, where they be present, but also a stoncs cast of almost, yea, the

bed wherein they haue layed their delicate bodies, the place where they haue sate, the clothes, and thinges which they haue touched, shall smel a weeke, a moneth, and more, after they be gon. But the Prophet Esais telleth them, instead of their Pomanders, musks, ciuits, balmes, sweet odours and perfumes, they shall haue stench and horroure in nethermost hel.'

92. **Song.** 'The musical ability of choristers, accustomed to sing anthems and madrigals, encouraged the poets to introduce those lyrics into plays which form so effective an element in their scenes,' Symonds, *Predecessors of Sh.*, p. 241. And so one of the Queen's Revels' Boys sang this song, a charming example of Jonson's lyrical ability. Its source is given *Introd.* p. lv. Herrick imitated the verses. Flecknoe's *Address to the Duchess of Richmond* runs:

Poor beauties! whom a look, a glance
 May sometimes make seem fair by chance,
 Or curious dress, or artful care,
 Cause to look fairer than they are!
 Give me the eyes, give me the face;
 To whom no art can add a grace;
 And me the looks, no garb nor dress,
 Can ever make more fair, or less.—G.

102. **adulteries.** *N. E. D.* cites another example of this unusual significance, *Lady's Calling* (1673), 2. 3, § 20. 93: 'Nor must she think to cure this by any the little adulteries of art.'

123. **Aldgate.** Originally *Alegate*, 'a gate open to all', or 'free gate', the east gate of old London wall, situated near the junction of Leadenhall Street, Houndsditch, Whitehall, and the Minories. The older gate which Stow describes (1. 15 ff.) was taken down in 1606, and the new one built to which Jonson refers. Two Roman soldiers stood on the outer battlements, with stone balls in their hands, ready to defend the gate: beneath, in a square, was a statue of James I, and at his feet the royal supporters. On the city side stood a large figure of fortune, and somewhat lower, so as to grace each side of the gate, gilded statues of Peace and Charity, copied from the reverses of two Roman coins, discovered while digging the new foundation to the gate. The inscription read, 'Senatus Populusque Londinensis | Fecit 1609 | Humphrey Weld Maior'. It is worthy of remembrance that over the old

gate, torn down in 1606, was the dwelling Chaucer had leased in 1374, 'the whole of the dwelling-house above the gate of Algate with the rooms built over, and a certain cellar beneath the same gate, on the South side of that gate, and the appurtenances thereof'.

124. **the cities Loue, and Charitie.** These statues are described carefully by Stow, 1. 16: 'To grace each side of the gate, are set two feminine personages, the one southward appearing to be Peace, with a silver dove upon one hand, and a gilded wreath or garland in the other. On the north side standeth Charity, with a child at her breast, and another led in her hand: implying (as I conceive) that where Peace and love, or Charity, do prosper, and are truly embraced, that city shall be for ever blessed.' Baedeker, *London and its Environs*: 'The "City's Love and Charity" were still standing in 1760, but the next year the gate was pulled down.'

126. **seruant**, meaning 'lover', is found times innumerable in the old dramatists. *Every Man Out* 3. 3, p. 118:

BRISK. A second good-morrow to my fair mistress.

SAVIOLINA. Fair servant, I'll thank you a day hence.

Cat. 2. 1, p. 222:

SEM. When was Quintus Curius, thy special servant, here?

FULTIA. My special servant!

SEM. Yes, thy idolater, I call him.

Case is Altered 2. 3, p. 334:

AUG. Come, I will not sue stalely to be your servant,
But a new term, will you be my refuge?

Two G. of V. 2. 1. 100:

VAL. Madame and Mistress, a thousand good-morrrows . . .

SIL. Sir Valentine and servant, to you two thousand.

136. **in complement.** Drake, *Sh. and his Times*, p. 422, defines compliment as 'A species of simulation which was carried to an extraordinary height in the days of our poet'. Marston says of a gallant in *Scourge of Villanie* (1599), bk. 2, sat. 7:

Mark nothing but his clothes,
His new stamp complement; his common oathes,
Mark those.

Dekker, *Guls Horn-Booke*: 'You courtiers that do nothing but sing the gamut A-Re of complimentary courtesy.' *King John* 1. 1. 189:

BASTARD. Now your traveller,
 He and his toothpick at my worship's mess,
 And when my knightly stomach is sufficed,
 Why then I suck my teeth and catechize
 My picked man of countries: 'My dear sir,
 Thus, leaning on mine elbow, I begin,
 'I shall beseech you'—that is question now;
 And then comes answer like an Absey book:
 'O sir', says answer, 'at your best command;
 At your employment; at your service, sir';
 'No, sir', says question, 'I, sweet sir, at yours':
 And so, ere answer knows what question would,
 Saving in dialogue of compliment, . . .
 It draws toward supper in conclusion so.

Jonson makes this 'sweet, sweet poison for the age's tooth' an object of satire in Mrs. Otter, La-Foole, Daw, and the 'ladies-collegiates'.

146. **night-caps.** According to Planché, 'Night caps are first mentioned in the times of the Tudors. They were worn in the daytime by elderly men and invalids. They are frequent in portraits of the seventeenth century, some of velvet or silk, occasionally richly embroidered and edged with lace.' Candido says in Dekker's 1 *Honest Whore* 3. 1:

Fetch me a night-cap: for I'll gird it close,
 As if my health were queesy.

150. **Fish-wiues, and Orenge-women.** In developing the idea of Morose's sensitiveness to noise, Jonson mentions the chief occupations connected with London streets, no small number, since the great body of London retailers were itinerant. Only those who had been highly successful attained to the dignity of keeping a stall, and in them the loudest voice brought the most custom. The narrow streets were full of men, not hurrying to and fro, but occupied at some trade in the open air. Addison writes, *Spectator* 251: 'There is nothing which more astonishes a foreigner, and frights a country squire, than the cries of London. My good friend Sir Roger often declares that he cannot get them out of his head, or go to sleep for them, the first week that he is in town. On the contrary Will Honeycomb calls them *Ramage de la Ville*, and prefers them to the sounds of larks and nightingales, with the musick of the fields and woods.' Samuel Johnson,

Adventurer: 'The attention of a new-comer is generally first struck by the multiplicity of cries that stun him in the streets.' Cf. A. W. Tuer, *Old London Street Cries*, and Charles Hindley, *A History of the Cries of London*. Hindley gives some of the fish-sellers' cries, p. 20: 'New mackerel; new Wall-Fleet Oysters; New Flounders; New Whiting; New Salmon; Buy Great Smelts; Buy Great Plaice; Buy Great Mussels; Buy Great Eels; New Cod, new; . . . Quicke perawinkells, quick, quick.' On p. 81 he quotes from Turner's *Dish of Stuff or a Gallymaufery*:

The fish-wife first begins
 Anye muscles lilly white?
 Herrings, sprats, or place,
 Or cockles for delight,
 Anye welplet oysters?
 Then she doth change her note:
 She had need to have her tongue be greas'd
 For the rattle in her throat.

Donald Lupton, *London and the Country Carbonadoed and Quar-tred into Seuerall Characters* (1632): 'These crying, wandering, and traueiling creatures carry their shops on their heads, and their storehouse is ordinarily Byllyngsgate or ye Brydgc-foot; and their habitation Turnagain Lane. . . . Fiue shillings, a basket, and a good cry, are a large stock for them.' The stock-in-trade of the **orange-women** was a favorite fruit at this time. Sir Walter Raleigh is given credit for being the first importer. They called attention to their wares with 'Fair lemons and oranges, oranges and citrons!' or according to no. 3 of a British Museum print illustrating with woodcuts twelve street cries:

Fine Sevil oranges, fine lemmons, fine;
 Round, sound, and tender, inside and rine,
 One pin's prick their vertue show:
 They're liquor by their weight, you may know.

152. **Chimney-sweepers.** Before daybreak these poor fellows were canvassing for custom; they were hired men or apprentices, under a master or employer. *Deuteromalia: or, the Second Part of pleasant Roundelays* (1609):

The chimney-sweeper all the long day,
 He singeth and sweepeth the soote away;
 Yet when he comes home altho' he be weary,
 With his sweet wife he maketh full merry,
 Soot—sweep—O!

154. **Broome-men.** A cry of these pedlars is given in *Three Ladies of London* (1584), Haz.-Dods., vol. 6 :

New broomes, green broomes, will you buy any?
Come maydens, come quickly, let me take a penny.

British Museum Print, no. 9 :

Come buy some broomes, come buy of me :
Birch, heath, and green none better be ;
The staves are straight, and all bound sure ;
Come, maids, my broomes will still endure.
Old boots or shoes I'll take for broomes,
Come buy to make clean all your rooms !

We find a briefer cry, ' Old shoes for some Broomes, Broomes, Broomes ! '

155. **Costard-monger.** This tradesman, originally an itinerant apple-seller, had a widespread reputation for noisiness :

He'll rail like a rude coster monger
That school boys had cozened of his apples,
As loud and senseless.

When a seller of apples, his cry was, ' Pippins, fresh pippins ! ' In *Bar. Fair* 2. 1, p. 385, he calls, ' Buy any pears, pears, fine, very fine pears ? ' and in Turner's *Dish of Stuff* :

Ripe, cherry ripe !
The coster-monger cries ;
Pippins fine or pears !
Another after hies,
With basket on his head
His living to advance,
And in his purse a pair of dice
For to play at mumchance.

157. **Me thinkes.** This expression, which is found also 3. 6. 39 and 4. 1. 32, is a survival of a weak verb in OE. There were two verbs allied in form and meaning : *þencan*, *þōhte*, ' think ' ; *þyncan*, *þūhte*, ' seem ' , which was impersonal, *mē þyncþ*, ' it seems to me ' , having much the same meaning as *ic þence*. *Me thinkes* is from the impers. verb.

157 ff. **a Smith . . . or any Hañer-man . . . a Brasier . . . an Armourer . . . Pewterer.** Jonson includes these men as provokers of Morose's peace, not so much because of their street cries, but because of the intrinsic noisiness of their trades, making or mending weapons, kettles, &c., which filled the streets with

metallic din. A hammer-man may signify the hooper of barrels, the shoer of horses, or the artificer in metals. †The kettle-mender was a very vociferous fellow, crying, 'A brass pot or an iron pot to mend!' The armorer, who was generally foreign, was less of an itinerant than the others, and had his shop in the Old Exchange. Cooking and table-utensils were made of pewter, and the noise of the trade is recorded as early as Lydgate in *London Lyckpenny*: 'Pewter pots they clattered on a heap.'

159. **parish.** Dekker describes the parish of this time, *The Dead Tearme, Pr. Wks.* 4. 75: 'According therefore to the *Romane* custome of Citties, was I diuided into *Signories*, all of them notwithstanding, like so many streames to one *Head*, acknowledging a priority and subiection, to *One Greater* than the rest, and who sitteth about them, those *Diuisions* or *Partages* are called *Wardes*, or *Aldermanries*, being 26 in number; for by 24 *Aldermen*: in whom is represented the dignity of *Romaine Senatours*, and *Two Sheriffes*, who personate (in theyr Offices and places) the *Romane Consuls*. Then is there a *Subdiuision*; for these *Cantles* are againe cut into lesse, being called *Parishes*, which are in number 109; which are vnto me like so many little Citties within themselues: so beautified they are with buildings, so furnished with manuell Trades, so peopled with wealthy Cittizens, and so pollitikely, wisely and peaceably gouerned.'

160. **shroue-tuesdaies riot.** One of the chief events of this festival day was, in the words of Lanthorn Leatherhead, *Bar. Fair* 5. 1, p. 473: 'the rising of the prentices, and pulling down the bawdy houses.' Earle, *Micro-C., A Player*, no. 21: 'Shroue-Tuesday hee feares as much as the baudes, and Lent is more damage to him then the Butcher.' Dekker, *Seven Deadly Sinnes, Pr. Wks.* 2: 'They presently, like prentices vpon Shroue-tuesday, take the law into their hands, and do what they list.' For other amusements, cf. Brand, *Pop. Antiq.* 1. 63 ff., and cf. John Taylor (folio 1630), p. 115: 'In the morning all the whole kingdom is unquiet, but by that time the clocke strikes eleven, which (by the help of a knavish sexton) is commonly before nine, then there is a bell rung, cal'd pancake-bell, the sound whereof makes thousands of people distracted, and forgetful either of manners or humanitie.'

161. **when the rest were quit.** Whalley thinks 'quit' is

'discharged from work'. Coleridge's interpretation is better 'The pewterer was at his holiday diversion as well as the other apprentices, and they as forward in the riot as he. But he alone was punished under pretext of the riot but in fact for his trade.' —*Notes on Ben Jonson*, ed. Bohn, p. 415. For 'quit' in the obsolete sense of 'acquit' cf. Abbott, § 342, and *Gammer Gurton's Needle*, ed. Manly, 5. 2. 262: BAYLY. 'Ye shall go quite,' &c.

162 ff. **Trumpet . . . Hau'-boyes, . . . Waights.** Whether Jonson means here the instruments or the musicians is not quite clear. Cf. *Mer. of Ven.* 2. 5. 30: 'The vile squealing of the wry-neck'd fife.' A trumpet was carried by the vender of hobby-horses, who blew upon it intermittently and cried, 'Troop, every one, one'; there were bands of street musicians called trumpeters. Dekker, *The Kings Entertainment, Dram. Wks.* 1. 280: 'The Wayts and Hault-boyes of London made the music for the banquet.' Waits were originally night-watchmen who announced with a horn that they were on watch, but in the seventeenth century regular bands of musicians bore the name, and it is still preserved in England as applied to persons who sing at Christmas from house to house. Rymer, quoted in Chambers's *Book of Days*, says: 'A wayte, that nightelye from mychelmas to Shreue Thorsdaye pipeth the watche within this courte fower tymes . . . Also this yeoman waight, at the makinge of knyghtes of the Bath, for his attendance vpon them by nyght-time, in watchinge in the chappelle, hath he to his fee all the watchinge clothing that the knyght shall wear vpon him' (vol. 2. 743). *Tale of a Tub* 3. 3, p. 176:

PAN.

Dick Toter!

He was one o' the waights o' the city, I have read o' 'un;
He was a fellow would be drunk, debauch'd . . .
His name was Vadian, and a cunning toter.

Cf. also Shirley, *Witty Fair One* 4. 2, and *Taller* 222. There are also some items of interest in *Notes and Queries*, 10th S. 2, Dec. 24, 1904.

166. **Bell-man.** This night-watchman had been given his distinctive instrument in the reign of Mary, and he remained a public nuisance until the time of Cromwell. Stow says there was one in each ward. Hindley, p. 34, quotes from the British Museum Print, no. 2, and Tuer, *Old London Street Cries*, p. 20:

Mayds in your Smocks, Loocke
 Wel to your locke
 Your fire
 And your light,
 & God
 Give you, good-night.
 One o'clock.

Dekker, *Bel-man of London*, *Pr. Wks.* 3. 113: 'The sound of his Voice at the first put me in mind of the day of Iudgement; Men (me thought) starting out of their sleepes, at the *Ringing* of his bell, as then they are to rise from their graues at the sound of a trumpet. . . . I approached neare vnto him, and beheld a man with a lanthorne and canale in his hand, a long staffe on his necke, and a dog at his tayle. . . . I began to talke to my Bel-man, and to aske him, why with such a Iangling, and balling, and beating at Mens doores hee went about to waken either poore men that were ouerwearyed with labour, or sick men that had most neede of rest?' The mayor, Sir Henry Barton, had made a law, which remained in force three centuries, that at night between All Hallows and Candlemas each house had to have a 'lanthorne and a whole candell light'. Watchmen whose particular business was to see that this rule was obeyed, according to the British Museum Print, no. 1, admonished the public thus:

A light here, maids, hang out your light,
 And see your horns be clear and bright,
 That so your candle clear may shine,
 Continuing from six till nine;
 That honest men that walk along,
 May see to pass safe without wrong.

172. **common noises.** Dekker gives a vivid account of these in *Seven Deadly Sinnes*, *Pr. Wks.* 2. 50: 'In euery street, carts and coaches make such a thundring as if the world ranne vpon wheelles . . . Hammers are beating, in one place, Tubs hooping in another, Pots clinking in a third, water-tankards running at tilt in a fourth: heere are Porters sweating vnder burdens, there merchants-men bearing bags of money,' &c.

178. **cried his games.** The bear-ward was accustomed to advertise his sport noisily. Cf. *Humorous Lovers* (1617): 'I'll set up my bills, that the gamesters of London, Horsleydown, Southwark, and Newmarket, may come in and bait him here

before the ladies; but first, boy, go fetch me a bagpipe; we will walk the streets in triumph, and give the people notice of our sport.'

180. **bleeding**: adj. 'bloody'. I find the same construction of the superl. thus formed from the pres. part. in *Jeronimo*, Haz.-Dods. 4. 354: 'A most weeping creature.'

181. **prize**. Pepys describes a prize or contest in his *Diary*, June 1, 1663: 'The New Theatre . . . since the king's players gone to the Royal one, is this day begun to be employed by the fencers to play prizes at. And here I came and saw the first prize I ever saw in my life: and it was between one Mathews, who did beat at all weapons, and one Westwicke, who was soundly cut several times . . . They fought at eight weapons, three bouts at each weapon.' Cf. also May 27, 1667. Strutt, *Sports and Past.* 209 ff., gives an account of the barbarousness of the prizes fought by fencers, and of the long apprenticeship necessary to become masters of the science of defence, or fencing.

184. **for the bells**. Besant, *London*, pp. 105 ff., has described the city with its never quiet bells as Rabelais' *l'Île Sonnante*. There were eighty-nine churches burnt in 1666; fifty-one were rebuilt. The word *for* as here used is noticed by Abbott, § 149.

185. **i' the Queenes time**. Elizabeth's death in 1603 made a change from the strict attendance at church service. Jonson here points to the fact that his contemporaries were growing careless in matters of religious observance.

187. **perpetuitie of ringing**. The year before *Epicæne* appeared we find this allusion in *Volp.* 3. 2, p. 237:

VOLP.	Oh,
Rid me of this my torture, quickly, there;	
My madam, with the everlasting voice:	
The bells, in time of pestilence, ne'er made	
Like noise, or were in that perpetual motion.	

Dekker, *Wonderfull Yeare, Pr. Wks.* 1. 105: 'And to make this dismall comfort more full, round about him Bells heauily tolling in one place, and ringing out in another.' *Rod for Run-awayes* (1625), *Pr. Wks.* 4, scathes the people who left London in terror of the plague, but the author knows 'they perceiue the Bels of *London* toll 40 miles off in their eares'.

192. **tennis-court.** The prevalence of tennis in the sixteenth and seventeenth centuries is attested in many places. Stow, *Survey* 6. 6: 'Divers fair tennis-courts, bowling-alleys, and a cockpit, were added to Whitehall by Henry VIII.' Strutt, *Sports and Past.*, pp. 92 ff., gives its history. Perhaps the most famous literary reference to tennis is that in *Henry V* 1. 2. 256. James I said tennis was an 'exercise becoming a prince', and Pepys records, Dec. 2, 1663, that Charles II 'beat three and lost two sets, they all, and he particularly playing well'.

194. **trunke.** 'There are a people, says Montaigne, where no one speaks to the king, except his wife and children, but through a trunk.'—G. Jonson makes Dol use one in the *Alchem.*, but the same word in *News from the New World*, vol. 7. 338, means 'telescope'.

ACT I. SCENE II.

5. **masters.** Coke defines 'a gentleman to be one *qui arma gerit*, who bears coat armor, the grant of which adds gentility to a man's family' (Blackstone, *Comm.* bk. 1, § 405). 'As for gentlemen, says Sir Thomas Smith, they may be made good cheap in this kingdom: for whoever studieth the laws of the realm, who studieth in the universities, who professeth the liberal sciences, and to be short, who can live idly, and without manual labor and will bear the port, charge, and countenance of a gentleman, he shall be called *Master*, and shall be taken for a gentleman' (§ 406). Cf. *W. and their Ways*, p. 324, and the quibbling over the word between Launcelot and his father, *Mer. of Ven.* 2. 2.

9-10. **ridiculous acts, and monuments.** Morose is not Jonson's first comic martyr; in *Every Man Out* 3. 2, p. 114, one of the rustics who saves Sordido says: 'I'll get our clerk put his conversion in the *Acts and Monuments*.' Jonson, at this time a Catholic, may have taken a little justified pleasure in indulging in jests at the expense of Fox, so popular an opponent of his faith. This book was the butt of much joking, for Stubbes writes, *Anat. of Ab.*, p. 185: 'This maketh the Bible, the blessed Book of God, to be so little esteemed; that woorthie Booke of *Martyrs*, made by that famous Father & excellent Instrument in God his Church, Maister *John Fox*, so little to be accepted.' Cf. Mayne, *City Match* 2. 1.

11. **S'lid.** Mimic oaths were highly fashionable when *Epicæne* was written. Doubtless the reprehensible habit of Elizabeth influenced her people; as Drake says, her oaths were 'neither diminutive nor rare; she never spared them in public or private conversation, when she thought they added energy to either'. *Epicæne* offends in the matter of oaths much less than many plays, though comic characters marked by the ambition to be original in oaths are not wanting—witness Daw and La-Foole. The nobility were chiefly satirized for this fault; Dekker, *The Dead Tearme, Pr. Wks.* 4. 14, has Westminster grieve because she is 'haunted with some that are called knights only for their swearing'. *Anat. of Ab.* p. 132: 'We take in vain abuse, and blaspheme, the sacred name of God in our ordinarie talke, for euey light trifle . . . By continuall vse whereof, it is growne to this perfection, that at euey other worde, you shal heare either woundes, bloud, sides, harte, nailes, foot, or some other part of Christes blessed bodie, yea, sometymes no part thereof shalbe left vntorne of these bloudie Villanies, and to swear by God at euey worde, by the World, by S. Iohn, by S. Marie, S. Anne, by Bread and Salte, by the Fire, or by any other Creature, thei thinke it nothyng blame worthie.' Chaucer complained long before, *Pardoner's Tale* 12: 'Oure blisful Lordis body they to-tere.'

12. **that purpose.** Morose's purpose to disinherit his nephew.

14. **false almanack.** There were enough errors in the prognostications of the average almanacs to warrant Hall's *Satire on Almanac Makers*, bk. 2. 2. The title-page of an almanac for 1575, by Leonard Digges, reads: 'A Prognostication euerlastinge of right good effect, fructfully augmented by the auctor contayning plain, briefe, pleasante, chosen rules to iudge the Weather by the Sunne, Moone, Starres, Comets, Rainbow, Thunder, Cloudes, with other extraordinarye tokens, not omitting the Aspects of the Planets, with a briefe iudgement for euer, of Plenty, Lucke, Sickenes, Dearth, Warres, &c., opening also many natural causes to be knowen.'

15. **coronation day to the tower-wharfe.** There was noise enough on such a gala-day to deafen a less sensitive ear than that of Morose; there was noise on street and river, of trumpet, drum, fife, ordnance, fireworks, bells. *Three Lords and Three Ladies of London* (1590), Haz.-Dods., vol. 6:

Let nothing that's magnifical
 Or that may tend to London's graceful state,
 Be unperform'd, as showes and solemne feastes,
 Watches in armour, triumphs, cresset, lights,
 Bon-fires, bells, and peales of ordinance
 And pleasure. See that plaies be published,
 Mai-games and maskes, with mirth and minstrelsie,
 Pageants and school-feasts, beares, and puppet-plaies.

Ordinance was kept at the Tower from early times. Cf. *Survey* 1. 96: 'This tower is a citadel to defend or command the city; a royal palace for assemblies and treaties; a prison of estate for the most dangerous offences; the only place of coinage for all England at this time; the armoury for warlike provisions; the treasury of the ornaments and jewels of the crown; and general conservator of the most records of the king's courts of justice at Westminster.' Ordish, *Sh. London*, writes, p. 44: 'Norden's map shows several pieces of large ordnance outside the Tower walls in East Smithfield.' Paul Hentzner, writing of his visit to the Tower about 1597, says: 'On the bank of the Thames close by are a great many cannon, such chiefly as are used at sea.' Pepys describes the Tower and wharf as they were on Nov. 5, 1664. 1 *Hen. VI* 1. 1. 167:

GLOU. I'll to the Tower with all the haste I can,
 To view the artillery and munition.

20. **more portent.** 'More' is here used as the comp. adj. 'greater'. Mr. Skeat thinks *mo* (OE. *mā*) is the comp. of 'many' in regard to number, as *more* (OE. *māre*) is comp. of 'much' in regard to size. Cf. Abbott, § 17, 3. 7. 19, and 'the more reputation'; also *Poet. Ap. Dial.* 'a more crown'. *King John* 2. 1. 34: 'a more requital'; *Meas. for Meas.* 1. 3. 49: 'At our more leisure'. Heywood, *Edward IV* 1. 40 (ed. Pearson), 'Much queene, I trow'. *Cat.* 4. 1, p. 274: 'A more regard.'

27. **god.** In the 1616 folio *God* and *Lord* are printed *god* and *lord*, endeavouring to minimize the oaths. Cf. the law passed in 1605-6, 3 Jac. I, cap. 21, *Statutes at Large* 3. 61-2 (1770): 'An Act to restrain the abuses of players . . . for the preventing and avoiding of the great abuse of the holy name of God, in Stage-plays, Enterludes, May-games, Shews, and such like, Be it enacted by our Sovereign Lord the King's Majesty . . . That if at any

time . . . any person or persons do or shall in any Stage-play Enterlude, Show, May-game or Pageant jestingly or profanely speak or use the holy name of God, or of Christ Jesus, or of the Holy Ghost, or of the Trinity . . . shall forfeit for every such offense . . . ten pounds.' Cf. Hazlitt, *Drama and Stage*, p. 42. Gifford defends Jonson's work during his last twenty-three years as 'remarkably free from rash ejaculations'. Jonson did not approve theoretically of the habit of his contemporaries nor of his own characters. In *An Epistle to Master Colby to persuade him to the Wars, Underwoods* 32, he writes:

And last blaspheme not; we did never hear
Man thought the valianter, 'cause he durst swear.

38. **knacke with his sheeres.** This habit of the barber is noticed, Lyly, *Mydas* 3. 2, where the barber Motto says: 'Thou knowest, boy, I have taught thee the knocking of the hands.' *Greens Tu Quoque*, Haz.-Dods. 11. 210:

COOKE. Amongst the rest, let not the barber be forgotten: and look that he be an excellent fellow, and one that can snap his fingers with dexterity.

Cunningham quotes Armin's *Nest of Ninnies*, p. 30 (Sh. Soc. Reprint), where a man is described as 'snapping his fingers, barber-like, after a dry shaving'. Scott, in *Fortunes of Nigel*, ch. 8, introduces Dame Ursula Suddlechop, wife of Benjamin Suddlechop, who is the most renowned barber in all Fleet Street, 'her thin half-starved partner', possessing 'the most dexterous snap with his fingers of any shaver in London'.

53. **Let it lie vpon my starres to be guiltie.** *Epicæne* 2. 4. 38, True-wit says: 'I foresaw it, as well as the starres themselues.' It is a little strange that Jonson allows True-wit, the scholarly character of the play, as well as Clerimont, to betray participation in the popular belief in astrology. The *Alchem.* contains his best satire against this and related superstitions. That Shakespeare had no faith in this so-called science is shown in the familiar lines in *Jul. Caes.* 1. 2. 140:

CAS. The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings.

1 *Hen. IV* 3. 1. 12 ff., Hotspur derides Glendower for believing in stellar influence. Stubbes treats it sensibly, if aggressively, and scores 'astronomers, astrologers, prognosticators (and

all other of the same society and brotherhoode, by what name or title soeuer they be called).’ He argues the impossibility of truth in such things, for men would then turn from God to worship the stars, which are the handiwork of God, possessing neither life nor reason. This argument occupies part 2. 56–66. On p. 63 he says: ‘It is the malice of the deuil, the corruption of our nature, and the wickedness of our own harts, that draweth vs to euill, and so to shameful destinies and infamous ends, and not the starres or planets.’ Joseph Hall in *Virgidemiarum*, bk. 2. sat. 7, writes against astrology; cf. *Isagoge to the Astral Science* (1658), and *Manual of Astrology* (1828).

57. **innocent**: i. e. ‘fool.’

67. **talking sir**. The ppl. a. is used for the usual adj. *talkative*, as *bleeding* for bloody, *supra* I. I. 180. The noun *sir* now occurs with modifiers in only a few stereotyped phrases, e. g. ‘dear sir’, ‘honored sir’, &c. Cf. *Cyn. Rev.* 3. 2, p. 265: ‘Here stalks me by a proud and spangled sir.’

77. **pretends onely to learning**. This was so common a failing, according to the author’s notion, that many of his men and almost all his women are scored for pretence of knowledge. So Earle, *Micro-C.* no. 53, *A Pretender to Learning*: ‘Hee is a great Nomen-clater of Authors, which hee has read in generall in the Catalogue, and in particular in the Title, and goes seldome so farre as the Dedication,’ &c. *Guls Horn-Booke, Pr. Wks.* 2. 203: ‘You *ordinary* Gules, that through a poor and silly ambition to be thought you inherit the reuenues of extraordinary wit, will spend your shallow censure vpon the most elaborate Poeme so lauishly, that all the painted table-men about you, take you to be heires apparent to rich *Midasse*.’

ACT I. SCENE III.

14. **Decameron of sport**. Boccaccio’s famous hundred tales, published in 1353, had played an important rôle in English literature. Chaucer himself took from him hints for the *Canterbury Tales*. There was a translation of *Les Cent Nouvelles* in 1557. In 1566 William Paynter turned many of the Italian stories into English in his *Palace of Pleasure*. Cf. Dunlop, *Prose Fiction* 2. 148. Roger Ascham did not approve of the Italian

influence in England. *The Scholemaster*, Arber's Reprint, pp. 78 ff.: 'These bee the enchantments of Circes, brought out of Italie to marre mens manners in England; much, by example of ill life, but more by preceptes of fonde bookes, of late translated out of Italian into English, sold in euery shop in London. . . . There be moe of these vngratious bookes set out in Printe wythin these fewe monethes, than haue been sene in England many score yeares before. . . . They haue in more reuerence the Triumphes of Petrarch: than the Genesis of Moses: They make more account of Tullies offices, than S. Paules epistles: of a tale in Bocace than a story of the Bible.'

24. **inuitd to dinner.** The fashionable dinner hour was noon or a little before; supper, at six. *Case is Altered* 2. 3, p. 331:

AUR. Eat when your stomach serves, saith the physician,
Not at eleven and six.

Dekker, *English Villanies*: 'To cherish his young and tender muse, he giues him four or six angels; inuiting him either to stay breakfast, or, if the sundial of the house points toward *eleuen*, then to tarry *dinner*.'

34. **do's giue playes.** Abbott, §§ 303-5, treats of the unemphatic use of *do* in affirmative sentences. Its use is frequent in *Epicæne*—'do bear', 1. 4. 40; 'do run away', 2. 2. 61; 'do utter', 2. 3. 50; 'do's refuse', 2. 4. 129; 'do's triumph', 2. 4. 13; 'do expect it', 3. 1. 13; 'do dream', 3. 2. 67; 'do take advise', 3. 2. 82.

36. **coaches.** In *Bar. Fair* 4. 3, p. 466, Knockem is candid in his views about the use of coaches, elegantly affirming that 'they are as common as wheelbarrows where there are great dunghills'. Jonson constantly satirizes the popularity of coaches among would-be social lights; indeed, they are decried by all the pamphleteers of the day. In regard to the history of this vehicle, Drake, p. 415, quotes from the *Works of Taylor* (1630), p. 240: 'In the year 1564, one William Boonen, a Dutchman, brought first the use of coaches hether, and the said Boonen was Queene Elizabeth's coachman: for indeed a coach was a strange monster in those days, and the sight of it put both horse and man into amazement: some said it was a great crab-shell brought out of China, and some imagined it to be one of the Pagan Temples, in which the cannibals adored the divell: but at last those doubts

were cleared, and coach-making became a substantial trade.' Gosson has a rhymed arraignment in *Pleasant Quippes for Vpstart Newfangled Gentlewomen* (Hazlitt, 1866), p. 258. **Strand.** What is now a chief thoroughfare of London running east and west from Fleet Street to Charing Cross was a wretched street before 1532. It was paved in that year; by another half-century it had become one of the most fashionable parts of the town. *Father Hubbard's Tales* in Middleton's *Works* (ed. Bullen) 8. 77: 'The lawyer embraced our young gentleman and gave him many riotous instructions how to carry himself: told him he must acquaint himself with the gallants of the Inns of Court, . . . his lodging must be about the Strand,' &c.

38. China houses. These were places for exhibiting oriental goods which intercourse with China and Japan had lately brought to London. The wares, generally shown at first in private houses, were a matter of universal curiosity; the resorts became notorious, and the word 'China-house' came to signify a house of ill fame, a meaning which it kept until the eighteenth century. C. says they gradually changed their designation to that of India-shop, and that here were to be found teas, toys, ivories, shawls, India screens, cabinets, and various oriental cloths. From *Dalrymple's Memoirs*, Appendix, vol. 2. 80, he draws the information that 'Motteux, the translator of *Don Quixote*, kept a famous one (India-shop) in Leadenhall Street, and Siam's in St. James' Street, was still better known. A very curious scene took place between King William and his wife on the occasion of her visiting some of these places.'

Exchange. Of the New Exchange in the Strand, Wh.-C. says: 'A kind of Bazaar of the south side of the Strand, was so called in contradistinction to the Royal Exchange; by James I it was named Britain's Bourse. It was built on the site of the stables of Durham House, directly facing what is now Bedford Street, its frontage extending from George Court to Durham Street. . . . The first stone was laid June 10, 1608; . . . the building was opened Apr. 11, 1609 . . . in the presence of James I and his queen. . . . It was long before the New Exchange attained to any great degree of favour or trade. London was not then large enough for more than one structure of the kind.' Wh.-C. thinks that not until the Restoration did the Exchange in the Strand supplant the old one in the City, which was 'founded by Sir

Thomas Gresham; the first stone was laid June 1566, and the building opened by Queen Elizabeth in person, Jan. 23, 1570-1.' The description of the shops, according to Howes, ed. 1631, p. 169, applies to either of the Exchanges: 'All the shops were well furnished according to that time; for then milliners or haberdashers in that place sold mouse-traps, bird-cages, shoeing-horns, lanthorns, and Jews' trumps, &c. There were also at that time that kept shops in the upper pawn of the Royal Exchange armourers that sold both old and new armour, apothecaries, booksellers, goldsmiths, and glass-sellers, although now (1631) it is as plenteously stored with all kinds of rich wares and fine commodities as any particular place in Europe, into which place many foreign princes daily send to be served of the best sort.' Dekker (1607) says of it: 'At every turn a man is put in mind of Babel there is such a confusion of languages.' There is a *History of Three Royal Exchanges* by J. G. White, London, 1896.

ACT I. SCENE III.

2. **honested.** This word is used as a verb by Sir Henry Wotton, and in the same sense of 'conferring honor on'. Also by Roger Ascham: 'Surely you should please God, benefit your country, and honest your own name.'—C.

16. **terrible boyes.** *N. E. D.* under *Boy* 6, has: 'Riotous fellows of the time of Elizabeth and James I.' Nares, quoting from Wilson's *Life of James I.*: 'A set of young bucks who delighted to commit outrages and get into quarrels, divers sects of vicious persons, going under the title of roaring boys, bravadoes, roysters, &c., commit many insolencies: the streets swarm, night and day, with bloody quarrels, private duels fomented, &c.' The same sort of disorderly fellows were called Mohawks in the eighteenth century; they are described in the *Spectator*, and in *The Mohawks*, a novel by M. E. Braddon.

22. **what's he.** *What* is often used in the sense of 'of what kind or quality', where we should use *who*. Cf. Abbott, § 254; *Epicæne* 2. 3. 84: 'What was that Syntagma, sir?' 'What is he?' 2. 6. 51; also *Hen. V* 4. 3. 18, 2 *Hen. IV* 1. 2. 66.

25. **animal amphibium.** Jonson indulges in this joke again, *S. of News* 2. 1, p. 204:

MAD. I did ask him if he were Amphibion Broker.

SHUN. Why?

MAD. A creature of two natures
Because he had two offices.

Cf. note *supra*, p. 193, under 'Epicene'; 1 *Hen. IV* 3. 3. 139 (1597):

HOST. Say, what beast, thou knave, thou?

FAL. What beast! why, an otter.

PRINCE. An otter, Sir John! why an otter?

FAL. Why, she's neither, fish nor flesh; a man knows not where to have her.

Selden, *Table Talk*, p. 69, echoes the same thing: 'The *Priour* of *St. John* of *Jerusalem* . . . was a kind of an Otter, a knight half-spiritual, and half-temporal.'

40-1. **our coate Yellow.** This motley coat of arms is a reminiscence of the garb worn by household fools in the days when they were part of aristocratic families. They were still to be seen in James's time, though they disappeared in the next generation. The coat of arms assigned to Sogliardo in *Every Man Out* 3. 1, p. 91, resembles La-Foole's.

44-5. **antiquitie is not respected now.** James I was subjected to unlimited criticism for the new aristocracy that filled his court, especially in regard to the lately knighted Scotch gentlemen. A slur cast upon them in *Eastward Ho*, a play written chiefly by Marston and Chapman, caused these two dramatists, together with Jonson, temporary imprisonment. Cf. Gifford's *Memoir*, Jonson's *Works* 1. 71.

45 ff. **a brace of fat Does . . . phesants . . . godwits.** Sir Epicure Mammon does not disdain to enumerate these among the delicacies, *Alchem.* 2. 1, p. 55: 'My foot-boy shall eat phesants, calvered salmons, knots, godwits, lampreys.' Jonson, *Epig.* 101, *Inviting a Friend to Supper*, vol. 8. 204:

I'll tell you of more, and lie, so you will come:

Of partridge, pheasant, woodcock, of which some

May yet be there; and godwit if we can.

Gervase Markham, *English House-Wife*, pp. 100-1 (1683), describes as follows a humble feast 'for the entertainment of his true and worthy friend'. There should be, he advised, 'sixteen full dishes, that is, dishes of meat that are of substance, and not empty, or for shew—as thus, for example; first, a shield of brawn with mustard;

secondly, a boy'ld capon; thirdly, a boy'ld piece of beef; fourthly, a chine of beef roasted; fifthly, a neat's tongue roasted; sixthly, a pig roasted; seventhly, chewets bak'd; eighthly, a goose roasted; ninthly, a swan roasted; tenthly, a turkey roasted; the eleventh, a haunch of venison roasted; the twelfth, a pasty of venison; the thirteenth, a kid with a pudding in the belly; the fourteenth, an olive pye; the fifteenth, a couple of capons; the sixteenth, a custard or dowsets. Now to these full dishes may be added sallet fricases, quelque choses, and devised paste, as many dishes more which make the full service no less than two and thirty dishes, which is as much as can conveniently stand on one table, and in one mess; and after this manner you may proportion both your second and third course, holding fulness on one half of the dishes, and shew in the other, which will be both frugal in the splendor, contentment to the guest; and much pleasure and delight to the beholder.'

58. **gentleman-vsher.** A gentleman-usher was originally an officer of the court, but private persons made his employment a fashion, and the office degenerated into that of an upper unliveried servant, whose chief duty was to wait upon the ladies. Some of the characteristics naturally acquired by these men are excellent subjects for satire: e. g. Broker in *S. of News*, and Ambler in *D. A.*

58-9. **knighted in Ireland.** This is perhaps glancing again at the 'Plantation in Ulster' by English landlords in 1605.

60. **gold ierkin.** La-Foole's gold-embroidered jerkin was probably his doublet, as Fairholt's assertion that the garments were identical seems borne out by such allusions as the following; Rowland, *Knave of Hearts*:

Because we walk in jerkins
Without an upper garment, cloak,
We must be tapsters running up and down.

Two G. of V. 2. 4. 18:

THURIO. And how quote you my folly?
VAL. I quote it in your jerkin.
THURIO. My jerkin is a doublet.

Appended to the lines from *Two G. of V.* Knight has this note: 'The jerkin, or jacket, was generally worn over the doublet; but occasionally the doublet was worn alone, and in many instances is confounded with the jerkin. Either had sleeves or not, as the

wearer pleased.' The extravagance of these garments is often a subject of satire. Chatillon in *King John* 2. 1. 69 describes the English youth as men who :

Have sold their fortunes at their native homes,
Bearing their birthrights proudly on their backs.

61. **Iland-voyage or at Caliz.** Sir Francis Drake, as admiral of twenty-one ships, sailed to the West Indies in 1585, took St. Jago, St. Augustine, Cartagena, and St. Domingo. Upon Hispaniola's (St. Domingo's) largest town, St. Domingo, he levied a tribute of 25,000 ducats. It was on his return voyage that he carried home from Roanoke Island the discouraged settlers sent out by Raleigh to found the first English colony in America. Lord Admiral Howard sailed with a fleet of 150 vessels against Cadiz, and the Earl of Essex commanded the land forces. On June 21 the Spanish ships defending the town were entirely defeated. Essex was the first to leap on shore, and the English troops took the city. Motley, *Hist. of the United Netherlands*, vol. 3, ch. 32: 'The king's navy was crippled, a great city was destroyed, and some millions of plunder had been obtained. But the permanent possession of Cadiz, which, in such case, Essex hoped to exchange for Calais, . . . would have been more profitable to England.' That the gallant adventurers in such expeditions as these were extravagantly dressed, and were in search of gold as well as honor, historical accounts of the voyages prove—e.g. Hakluyt; Purchas, *Pilgrims*; Fox Bourne, *British Seamen under the Tudors*.

Concerning Jonson's spelling *Caliz*, it is significant to find that Dekker spells it so throughout *The Rauens Almanacke, Pr. Wks.* 4. Cf. *Introd.* p. xvi.

64. **tooke their money.** Contemporary satirists complained in like manner of land-owners who considered that the only item in their list of relations with tenants. Brathwait, *English Gentleman* (ed. 1633), p. 332: 'How blame-worthy then are these *Court-comets*, whose onely delight is to admire themselves . . . Whither are these great ones gone? To the Court; there to spend in boundlesse and immoderate riot, what their providant ancestors had so long preserved, and at whose doores so many needy soules have beene comfortably releevd.' Stubbes, *Anat. of Ab.*, p. 116: 'Land lords make merchandise of their pore tenants, racking their rents, raising

their fines & incommes, & setting them so straitely vpon the tenter hookes, as no man can lyve on them,' &c.

65. **eye o' the land.** London is called by this epithet in Dekker's *Kings Entertainment through the City of London*, *Dram. Works* 1:

*I am the places Genius thence now springs
A Vine, whose yongest Braunch shall produce Kings:
This little world of men; this precious Stone
That sets out Europe; this (the glasse alone,
Where the neate Sunne each morne himself attires,
And gildes it with his repercussive fires,
This Jewell of the Land; Englands right Eye;
Altar of Loue; and sphere of Maiestie.*

Of Edinburgh Jonson says, 'The heart of Scotland, Britain's other eye'. Cf. Justin 5. 8: 'Athenae, Graeciae oculus'; Cicero, *de Nat. Deor.* 3. 38; and Milton, *P.R.* 4. 240.

69. **in that commoditie.** A cant word according to Dekker, *Bellman of London*, *Pr. Wks.* 5. 152.

77. **wind-fucker.** The word thus printed in the early folios was changed to 'wind-sucker' in H, and subsequent editions kept it. Halliwell has the word 'fuck-wind'—'a species of hawk', but gives no references to prove its use; *N. E. D.* and *Century* do not recognize the word. 'Wind-sucker', on the other hand, seems common. C. gives an interesting use of the term by Chapman in his preface to the *Iliad* (ed. Hooper, vol. 1, p. lxxii), where he characterizes a detractor, perhaps Jonson himself: 'There is a certain envious wind-sucker that hovers up and down, laboriously engrossing all the air with his luxurious ambition, and buzzing into every ear my detraction.' Cf. note 4. 4. 192.

78. **rooke.** 'The names of various stupid birds have been used at different periods for "fool" or "dupe": gull (properly a "young bird" of any kind), pigeon, daw, dodo, dotterel, and rook.'—*W. and their Ways*, p. 363. *Poet.* 1. 1, p. 378: OVID sen. 'Shall I have my son a stager now? . . . a gull, a rook, a shop-clog, to make suppers and be laugh'd at?'

ACT II. SCENE I.

MN. **Fellow makes legs.** To make a leg is to make a bow (in allusion to the throwing back of one leg in performing the act), a common expression, often used jocularly, *All's Well* 2. 2. 10: 'He that cannot make a leg, put off's cap, kiss his hand, and say

nothing, has neither leg, hands, life, nor cap.' Overbury, *Characters, A Country Gentleman*: 'By this timé he hath learned to kiss his hand, and make a leg both together.' Selden, *Table Talk*, under *Thanksgiving*, p. 109: 'We are just like a child; give him a Plum, he makes his Leg; give him a second Plum, he makes another Leg: At last when his Belly is full, he forgets what he ought to do; then his Nurse, or some body else that stands by him, puts him in mind of his Duty, *Where's your Leg?*'

1. **then.** Conj. adv. 'then' used for 'than', cf. Abbott, § 70; and *On the word than*, in *Philol. Soc. Transactions* (1859, p. 151), by Danby P. Fry.

12. **with their daggers, or with bricke-bats.** It was difficult to preserve order in London streets; rioting, monstrous noises, thieving, even murder was not uncommon. Peace was sometimes restored by the cry of 'clubs', and sometimes not. The best idea of the condition of London streets is found in Dekker's *Bellman of London*, and *Lanthorne and Candle-light*; Drake, *Sh. and his Times*, p. 425, quotes from Lodge, *Illustrations* 2. 206.

Of Morose's annoyers, it would be the 'gentlemen' who would carry the daggers, for every gentleman wore rapier and dagger. The brickbats would be the missiles of the lower sort of roarer. *Coriol.* 1. 1. 168, Menenius advises the mob thus:

But make you ready your stiff bats and clubs:
Rome and her rats are at the point of battle.

20. **Your Italian, and Spaniard.** Jonson is fond of using this colloquial *your*, especially when the speaker is in a self-satisfied or patronizing mood. Bobadil vaingloriously describes how, *Every Man In* 4. 5, p. 115: 'I would teach these nineteen the special rules, as your punto, your reverso, your stoccata, your imbroggato, your passada, your montanto.' So Lepidus, drunk, *Ant. and Cleop.* 2. 7. 29: 'Your serpent of Egypt is bred, now, of your mud by the operation of your sun: so in your crocodile.' *Hamlet* 4. 3. 24: 'Your worm is your only emperor for diet; . . . your fat king and your lean beggar is but variable service.' Cf. *Coriol.* 1. 1. 132, the talk of Menenius with the mob.

Morose is at the height of his self-complacency here, taking his audience into his confidence as could hardly be expected of one to whom silence was so precious, but exemplifying that quality of

dramatic irony which Jonson is so successful in making use of, allowing enthusiasm simply to make it ridiculous.

ACT II. SCENE II.

3. **fishes! Pythagorians.** The Pythagoreans, followers of Pythagoras of the sixth century A.D., kept their theories, beliefs, and observances a profound secret. Jonson's *News from the New World*, vol. 7. 342 (2 Her. loq.): 'They are Pythagoreans, all dumb as fishes, for they have no controversies to exercise themselves in.' *Poet.* 4. 1, p. 449:

GALL. O, that Horace had staid still, here.

TIB. So would not I: for both these would have turned Pythagoreans, then.

GALL. What, mute?

TIB. I, as fishes i' faith.

4. **Harpocrates . . . with his club.** Harpocrates (Horus) was the Egyptian god of the sun, the son of Osiris. He was said to have been born with his finger on his mouth, indicative of secrecy and mystery.—Smith's *Classical Dict.* Gifford suggests that Jonson confounded the cornucopia, which the god is usually pictured as carrying, with the club, which is an indispensable attribute of Aesculapius, but it is more probable, as Dr. A. S. Cook points out, that Jonson identifies Harpocrates with Herakles. Cf. Lafaye, *Histoire du Culte des Divinités d'Alexandrie (Bibliothèque des Écoles françaises d'Athènes et de Rome, fascicule 33)*, p. 260: [Resembles Eros, Dionysus, Apollo, &c.] 'Identifié avec Hercule, il s'appuie quelquefois sur la massue. Il semble qu'on se soit ingénié à grouper autour de lui tous les attributs qui convenaient dans les traditions artistiques de la Grèce aux figures des dieux enfants.' Cf. p. 283, no. 67. Eratosthenes, quoted by Georgius Syncellus, p. 109 B, ed. Goar, identifies Harpocrates with Herakles. Cf. *Sej.* 5. 7, p. 129, and *Bar. Fair* 5. 3, p. 505.

9. **an impudence.** Jonson treats abstract nouns as concrete by prefixing an article or other modifier as here; 'another feare', 4. 5. 205; 'a miserie', 5. 3. 60; or by pluralizing, as their 'wits', 'braveries', 'valours', 4. 6. 5, 6; 'those servitudes', 5. 3. 112; 'ladies honors', 'your fames', 5. 4. 243, 248.

14. **taste the one halfe of my dagger.** The meaning is like

that attached to the common expression *to eat a sword*. Cf. *Much Ado* 4. 1. 279 :

BENEDICT. By my sword, Beatrice, thou lovest me.

BEAT. Do not swear and eat it.

BENED. . . . I will make him eat it that says I love not you.

2 *Hen. VI* 4. 10. 30: CADE. 'I'll make thee eat iron like an ostrich, and swallow my sword like a great pin.'

17. **they say, you are to marry.** The relation to the following scene of Juvenal's *Sixth Satire* has been made clear in the *Introd.* Similar in subject and details of treatment is Dekker's popular satire against women, *The Batchelars Banquet* (1604), a much lengthier and more detailed satire; it is a prose treatise exemplified with copious contemporary illustrations, but making use of Juvenal also.

22. **London-bridge, at a low fall.** The old bridge built by Peter Colechurch 1176-1209 was still standing in Jonson's day, indeed, was not rebuilt until the nineteenth century. It was covered with shops on both sides, making of the long structure a continuous street. St. Thomas's chapel was on the centre pier on the east side. There was a draw-bridge eleven spans from the Southwark side, and here were exhibited the heads of people executed for treason. Stow describes it in the *Survey* 1. 53 ff. Walimsley, *Bridges over the Thames*: 'The resistance caused to the free ebb and flow of a large body of water by the contraction of its channel produces a fall or rapid under the bridge.' The Thames was noted for this dangerous condition of the water as it swirled through the narrow old arches. It was called 'shooting the bridge' to pass the rapids in a boat.

24. **Bow.** St. Mary le Bow, Stow 3. 20, describes as being built 'in the reign of William Conqueror, being the first in this City built on arches of stone, was therefore called St. Mary de Arqubus or le Bow in West Cheaping; . . . This church . . . for divers accidents happening there, hath been made more famous than any other parish church of the whole city or suburbs.' Bow church is on the south side of Cheapside, in Cordwainer's Ward; it was destroyed in the great fire of 1666, but the outline of the original 'delicate steeple', 'is preserved on a silver seal bearing the date of 1580, which was discovered after the fire. It was square, with a pinnacle at each of the four angles, from which spring flying

buttresses, supporting a fifth pinnacle in the centre.'—Wh.-C. This old church, with its bells and its dragon, is alluded to innumerable times in literature, e. g. Otway, *The Soldier's Fortune* (1681): 'Oh Lord! here are doings, here are vagaries! I'll run mad. I'll climb Bow Steeple presently, bestride the dragon, and preach cuckoldom to the whole city.' Nor was suicide from London steeples, such as True-wit suggests, unheard of. By Cooper, *Ath. Cant.*, vol. 2. 164, Bacon is reported to have said to Queen Elizabeth: 'If I do break my neck, I shall do it in a manner as Mr. Dodington did it, which walked on the battlements of the church many days, and took a view and survey where he should fall.' This brother-in-law of Sir Francis Walsingham committed suicide Apr. 11, 1600, from the steeple of St. Sepulchre's.

25. **Pauls.** The St. Paul's cathedral of Jonson's time, built in 1087 by Bishop Maurice and remodeled in the thirteenth century, was so badly burned in 1561 that the tower and roof were lost. The steeple was never replaced. In 1598 Stow writes: 'Concerning the steeple divers models were devised and made, but little was done, through whose default God knoweth.' In 1632 Lupton, *London Carbonadoed*, says: 'The head of St. Paul's hath been twice troubled with a burning fever, and so the city, to keep it from a third danger, lets it stand without a head.' The entire church was lost in the fire of 1666. Cf. *Underwoods*, 61, *Execration upon Vulcan*, vol. 8. 408:

Pox on your flameship, Vulcan! if it be
To all as fatal as't hath been to me,
And to Paul's Steeple; . . . and though a divine
Loss, remains yet as unrepaid as mine.

For an interesting account of St. Paul's and the unique use to which the church was put at this time, cf. Dekker, *The Dead Tearme*; for its history, *Three Cathedrals dedicated to St. Paul in London*, William Longman, L. 1873.

34-5. **masques, plaies, puritane preachings, mad-folkes.** The first was a form of histrionic spectacle much in vogue during the sixteenth and seventeenth centuries. It originated in the practice of introducing, on festival days, men wearing masks to represent mythical or allegorical characters. From a mere acted pageant it

gradually developed into a complete dramatic entertainment, in which the scenes were accompanied and embellished by music, the dressing was very splendid, and the scenery magnificent. Ben Jonson, Beaumont, Fletcher, Milton are the greatest makers of this form of poetry. Because of the expense of such spectacles they were never a popular amusement, being enjoyed chiefly by the royalty or nobility of the realm, at one of the great houses. Masques came to be a feature of ceremonial days, birthdays, weddings, coronation days, &c. True-wit enumerates masques as one of the things Morose's wife should not witness, because the conduct of the citizens who were admitted to the court masques, was notorious. **playes.** The harshest criticism in regard to the conduct of women in the early play-house is that of Stubbes, *Anat. of Ab.*, pp. 144 ff., and of Gosson, *School of Ab.* Besant, *London*, p. 279, gives a happier view: 'Women in the galleries . . . dressed very finely, like ladies of quality, in satin gown, lawn aprons, taffeta petticoats, and gold threads in their hair. They seemed to rejoice in being thus observed and gazed upon. When a young man had found a girl to his taste, he went into the gallery, sat beside her, and treated her to pippins, nuts, or wine.'

But from the earliest times the audience at the theatre had a reputation for irresponsible behavior. As early as Dec. 6, 1574, the following enactment was passed by 'Order of the Common Council of London in restraint of Dramatic Exhibitions' (Hazlitt, *Drama and the Stage*, p. 27): 'Whereas heartofore sondrye greate disorders and inconvenyences have been found to ensewe to this Cittie by the inordynate hauntynge of greate multitudes of people, specially youthe, to playes, enterludes and shewes; namelye occasyon of frayes and quarrells, eavell practizes of incontinenyce in greate Innes, havinge chambers and secrete places adjoynyng to their open stagies and galleries, inveyglynge and alleuryng of maides, speciallye orphanes, and good cityzens children under age, to previe and unmete contracts, the publishinge of unchaste, uncomelye, and unshamefaste speeches and doyngs, withdrawinge of the Quenes Majesties subjectes from dyvyne service on Soundaies & hollydayes,' &c. **puritane preachings.** Jonson's gibe at the Puritan service by classing it with secular gatherings of the above sort is hardly fair, but it indicates his intolerance of this sect, which resulted in the making of the famous Tribulation Wholesome

and Ananias in the *Alchem.*, and in the still more famous character in *Bar. Fair*, the erstwhile baker of Banbury, Zeal-of-the-land Busy, together with his friends the Littlewits and Purecrafts, **mad-folkes**. The hospitals for the insane were open for the amusement of visitors, for the Jacobian idea of the comic included madness, as many of the plots and separate scenes of old comedies prove. A small fee admitted visitors to the public asylums, and the inmates were looked upon in the light of legitimate amusement. **strange sights**. Fleet Street, from Ludgate Circus to the Strand and West End, was London's 'midway' or 'pike', where people of all sorts crowded to see the curiosities brought home by English explorers: Indians from the Americas, fish from strange seas, waxworks, puppet shows, and monstrosities of all kinds. Thornbury, *Sh. Eng.* 1. 35: 'There's the guinea hens and cassowary at St. James's and the beaver in the park; the giant's lance at the Tower; the live dog-fish; the wolf, and Harry the Lion; the elephant; the steer with two tails; the camel; the motion of Eltham and the giant Dutchman.' Another list is in Mayne, *City Match* 3. 1:

The birds

Brought from Peru, the hairy wench, the camel,
The elephant, dromedaries, or Windsor Castle,
The Woman with dead flesh, or she that washes,
Threads needles, writes, dresses her children, plays
O' th' virginals with her feet, could never draw
People like this.

In the *Tempest* 2. 2 Trinculo, seeing Caliban, exclaims: 'A strange fish! Were I in England now, as once I was, and had but this fish painted, not a holiday fool there but would give a piece of silver: there would this monster make a man; any strange beast there makes a man: when they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian.' In *Volp.* 2. 1 Jonson satirizes the love of strange sights and news, in the gull Sir Politik Would-be.

37. **Etheldred . . . Edward the Confessor**. Jonson's reference to the morals of Edward's and his father's time, is influenced by the latter's churchly name, his reputation for sanctity, and his canonization in 1161. He was a West Saxon king, son of Æthelred II and Emma of Normandy. He was born at Islip, Oxford-

shire, and lived 1004-1066. Æthelred II, surnamed the Unready, lived 968-1016.

42. **shall runne.** *Shall* at this time denoted in all three persons inevitable futurity, without desire. Later a reluctance to apply a word meaning necessity to 2nd and 3rd person, caused post-Elizabethans to substitute *will* (wish) in the 2nd and 3rd persons. So *will* came to have two duties—purpose (wish), futurity. *Shall* in the 2nd and 3rd persons came to mean the compulsory act of the speaker. Cf. Abbott, § 315.

43. **cosen'd.** This word as verb or noun is constantly cropping up, and at this time, more often than not, its connotation is unpleasant. *W. and their Ways*, pp. 67 ff.: 'Cozen has usually been referred to *cousin*, and the French *cousiner* favors this view. Cotgrave, in 1611, defined the French verb as 'to claim kindred for advantage . . .; as he who, to save charges in travelling, goes from house to house, as cousin to the owner of every one'. This etymology has been doubted, but it is supported by a fact which has escaped the editors of the *N. E. D.* 'To go a-cousining' is an old-fashioned New England phrase applied to one who quarters himself on his distant relatives.' Cf. *Epicæne* 2. 2. 103.

49. **assassinate.** An unusual noun, Daniel, *Civ. Wars* 3. 78 :

What hast thou done,
To make this barbarous base assassinate
Upon the person of a prince?

Jonson, *Prince Henry's Barriers*, vol. 7. 157 :

Th' assassinate made upon his life
By a foul wretch.

54. **facinorous.** Shakespeare makes use of this word but once, *All's Well* 2. 3. 35, PAROLLES: 'He's of a most facinorous spirit that will not acknowledge it.'

61 ff. **Vaulter . . . Frenchman that walkes vpon ropes.** Acrobats never lacked popularity. Nichols (*Progresses* 1. 16) enumerates among the entertainments at Kenilworth Castle for Queen Elizabeth, 'goings, turnings, gambauds, somersaults, caprettings, and flights, forward, backward, sideways, downward, upward, and with sundry windings, gyrings, and circumflexions'. That this class of entertainers did not have the sanction of the law is shown in the following, 39 Eliz. c. 4 (1597-8), 'An Acte for

punishment of Rogues, Vagabonds, and Sturdy Beggars': 'All Fencers, Bearewards, common Players of Enterludes, and Minstrels wandering abroad (other then Players of Enterludes belonging to any Baron of the Realm . . .) shall be stripped, whipped, and sent to their own parishes or to the house of correction.' Strutt gives a full account of most of their performances, *Sports and Past.*, pp. 172 ff. Vaulters are described: 'The wonderful performances of that most celebrated master Simpson, the famous vaulter who, being lately arrived from Italy, will show the world what vaulting is,' &c. One leaped on horseback from all sorts of inconceivable positions, another leaped over nine horses standing side by side with a man seated on the midmost, another jumped over a garter held fourteen feet high, &c. Strutt relates remarkable feats in rope-dancing (*ibid.* 180 ff.) from the battlements of St. Paul's, in the time of Henry, Mary, and James II. Wire-dancing Strutt tells about on p. 228, and descriptions of the balancing of balls, knives, swords, wheels, &c., follow on p. 231.

68. **yellow doublets, and great roses.** The 'braveries' of James I's day were notorious for the loud colors in which they dressed and for the extremes to which they carried fashions. The rose, which was worn on the shoe, was as universal a fashion as it was a subject for jest and satire. *D. A.* 1. 2, p. 19:

My heart was at my mouth
Till I had view'd his shoes well; for these roses
Were big enough to hide a cloven foot.

Hamlet 3. 2. 288: 'Would not this, sir, and a forest of feathers, with two Provencial roses on my razed shoes, get me a fellowship in a cry of players, sir?' *Friar Bacon's Prophecie* (1604):

When roses in the garden grew,
And not in ribons on a shoe:
Now ribon-roses take such place,
That garden roses want their grace.

69-70. **if foule, . . . shee'll . . . buy those doublets.** So said Chaucer, *Wife's Prologue* 265: 'And if that she be foul thou seist, that she coveiteth every man that she may se.' And Jonson echoes the satire again, *Cat.* 2. 1, in the conversation between Fulvia and Sempronia.

73. **Tyrannes.** Pronounced probably *Tyranny*, cf. 3. 5. 17. Though in a line in *Sej.* 1. 1, p. 17: 'Tyrannes arts are to give

flatterers grace', it is disyllabic. C. appends to the line in *Sej.* this statement: 'Jonson invariably spelt this word without a *t*', meaning of course a final *t*. Cf. note 3. 2. 10.

78-9. **Speake Latine and Greeke.** Despite Jonson's satire, women who were his contemporaries were no mean students of these languages. Women of the type of the mother and aunts of Francis Bacon are by no means such isolated cases that parallels are not to be found. Roger Ascham, as tutor of Elizabeth and Lady Jane Grey, told before Jonson's time the now popular story of going to bid the latter of his pupils good-bye before he left for Germany, and she was 'in her chamber reading Phaedon Platonis in Greeke, and that with as much delight as some gentlemen would read a merrie tale in Bocace'. Elizabeth herself wrote a commentary on Plato, translated two orations from the Greek Isocrates, a play of Euripides, the *Hiero* of Xenophon, and Plutarch's *de Curiositate*, and her translations from the Latin are numerous. Cf. Ascham's *Works* (ed. Benner), p. 333.

81. **silenc'd brethren.** *Alchem.* 3. 1, p. 88, Tribulation calls them 'silenced saints'; Dekker, 'dumb ministers', cf. note 3. 3. 84; Jonson calls them 'silenc'd ministers', 2. 6. 17, as does Earle, *Micro-C.*, p. 63. In the Conventicle Act of Elizabeth, 1593, the Puritans had been prohibited from worshipping independently. Those disobeying this mandate were imprisoned, some for terms stretching over many years without even a trial. In 1604, after the Hampton Court conference, nonconformists were again silenced, and many ministers lost their benefices.

82. **family, or wood.** *Alchem.* 3. 2, p. 92, has this peculiar expression.

86. **will cozen you.** Jonson brings the same charge of dishonesty against the Puritans in *Bar. Fair* 5. 2, p. 476, where Purecraft confesses to Quarlous her enormities, among which she enumerates her business of marrying 'our poor handsome young virgins with our wealthy bachelors or widowers; to make them steal from their husbands'.

90. **I will beat you.** Manual correction of household servants was common. *Twelfth Night* 3. 2: 'I know my lady will strike him.' There are many stories of Elizabeth's chastisement of those who waited upon her. Besides, there seems to have been a prevalent custom of indulging in the kind of conjugal beatings which

Mrs. Otter knew how to administer, and examples of which abound in Dekker's prose writings.

103. **cosen.** As illustrative of the connotation given to this word, 2 *Honest Whore* 1. 2, Fustigo, who pretends to be his sister's lover, says to Viola: 'No, no, it shall be cousin, or rather coz; that's the gulling word between the citizens' wives and their mad-caps . . . no, no, let me alone to cousin you rarely.'

108 ff. **a succession of groomes, footmen, vshers, and other messengers.** The footman was originally chosen from the Irish, and worked in the stables. Overbury paints him: 'Guards he wears none, which makes him live more upright than any cross-gartered gentleman-usher.' The groomes were servants of various offices and various degrees of importance. Cf. *D. A.* 4. 1, p. 108:

LADY T. Good madam, whom do they use in messages?

WIT. They commonly use their slaves, madam.

LADY T. And does your ladyship think that so good, madam?

WIT. No indeed, madam; I therin prefer the fashion of England far, of your young delicate page, or discreet usher.

109 ff. **embroyderers, iewellers, tyre-women, sempsters, fether-men, perfumers.** The wares of embroiderers and jewelers were never more in requisition than in the days of Elizabeth and James: caps, ruffs, bands, doublets, jerkins, hose, smocks, gloves, every garment was a miracle of design and stitches painfully wrought. Stubbes, *Anat. of Ab.*, pp. 51 ff., takes article by article for his attack. Burton, *Anat. of Mel.*, p. 525: 'Why do they decorate themselves with artificial flowers, the various colours of herbs, needle works of exquisite skill, quaint devises, and perfume their persons, wear inestimable riches in precious stones, crown themselves with gold and silver, use coronets and tires of several fashions, deck themselves with pendants, bracelets, ear-rings, chains, girdles, rings, pins, spangles, embroideries, shadow rebatoes, versicolor ribands? Why do they make such glorious shews with their scarfs, feathers, fans, masks, furs, laces, tiffonies, ruffs, falls, calls, cuffs, damasks, velvets, tinsels, cloth of gold, silver tissue?'

A description of the Duke of Buckingham is illuminating on this point, Planché 2. 229: 'It was common with him at any ordinary dancing to have his clothes trimmed with great diamond buttons, and to have diamond hatbands, cockades, and ear-rings;

to be yoked with great and manifold knots of pearl; in short to be manacled, fettered, and imprisoned in jewels; insomuch that at his going over to Paris in 1625, he had 27 suits of clothes made the richest that embroidery, lace, silk, velvet, gold, and gems could contribute; one of which was a white uncut velvet, set all over, both suit and cloak, with diamonds valued at 14,000 pounds, besides a great feather stuck all over with diamonds, as were also his sword, girdle, hatband, and spurs.'

The *sempsters*, male and female, had their shops in the Royal Exchange, and in the New Exchange in the Strand. The *fether-men* had their head-quarters in Pilgrim Street, and were, most of them, the Puritan inhabitants of Blackfriars, thus giving the satirists an excellent opportunity to point out inconsistencies of religion and business. Randolph, *Muses' Looking-Glass* (1638) 1. 1:

MRS. FLOWERDEN. Indeed it sometimes pricks my conscience,
I come to sell 'em pins and looking-glasses.

BIRD. I have their custom too for all their feathers:
'Tis fit that we, which are sincere professors,
Should gain by infidals.

ibid. 1. 2:

You sweet Feathermen, whose ware though light,
Outweighs your conscience.

Bar. Fair 5. 3, p. 502: 'What say you to your feather-makers in the Friars that are of your faction of faith? Are not they with their perukes, and their puffs, their fans, and their huffs as much pages of Pride, and waiters upon Vanity.' *Alchem.* 1. 1, p. 20:

An upstart apocryphal captain
Whom not a Puritan in Blackfriars will trust
So much as for a feather!

Marston, *Malcontent*, Induction:

BURBAGE. Why do you conceal your feather, sir?

SLY. Why do you think I'll have jests broken upon me in the play; This play hath beaten all our gallants out of the feathers; Blackfriars hath almost spoilt Blackfriars for feathers.

Middleton, *Roaring Girl* (1611) 2. 1:

What feather is't you'd have, sir?
These are most worn, and most in fashion

Amongst the beaver gallants, the stone riders,
The private-stage's audience, the twelve-penny stool gentlemen.
I can inform you 'tis the general feather.

Cf. *Anat. of Ab.*, p. 50; also note 1. 1. 64.

112. **mercier.** These rich and fashionable tradesmen, together with the haberdashers, had fine shops on London Bridge. Because of their high prices Greene in *Quipe for an Vpstart Courtier*, p. 279, coins the epithet 'merciless mercer'.

115. **despaire of a beard.** An un-English phrase explained by its source, *Juv. Sat.* 6. 367: 'Oscula delectent et desperatio barbae.'

116. **Salisbury.** In reference to the horse-racing there.

117. **Bath.** This Somersetshire town, with its famous hot-springs, was an old Roman bathing-place, but was destroyed by the Saxons. In the seventeenth century it was developed and took the lead among English watering-places. In the eighteenth century it added to its attractions Beau Nash and the Pump Room in the Abbey Churchyard. **what at court, what in progresse.** The court, generally at Whitehall, was a notorious news centre. Elizabeth's progresses were matters of state policy, and were continued from her accession to her death. In the year of her coronation, 1559, she went from Greenwich to Dartmouth, Cobham, Eltham, Nonesuch, and Hampshire; in 1560 to Winchester and Basing, and so on through almost every year of her reign. Her famous visit to Kenilworth was July 9, 1575; in Aug. 1564 she visited Cambridge and stayed at King's College; in 1566 she went to Oxford. James during his reign followed the example of his predecessor. Nichols, in his exhaustive treatment of this subject in his *Progresses and Public Processions of Queen Elizabeth, and James I.*, may be referred to for descriptions of the method of travel, the entertainment, and the size of the court that accompanied the monarch.

118. **censure poets.** Jonson says in *Disc.* (Schelling), pp. 21. 16 ff.: 'Nothing in our age, I have observed, is more preposterous than the running judgments upon poetry and poets.' But it is not strange that an age so full of the creative spirit in literature should have shown a proportionately widespread critical spirit. Dekker calls the women with a literary craze 'the *Arcadian* and *Euphuized* gentlewomen'.

119. **Daniel . . . Spenser . . . Ionson.** Samuel Daniel

(1562-1619), poet and historian, was the author of the poetical *Books of the Civil Wars*, 1595-1604, *Musophilus*, 1599, &c.; and the prose *History of England*. William Browne called him 'The well-languaged Daniel'. He was poet-laureate for years before Jonson succeeded him, and when the Queen's Revels' Boys were reorganized after James's accession Daniel was made their literary manager. Jonson seems to have had no great respect for his poetic merit. In *Every Man In* 5. 1, p. 146 he parodies the first stanza of Daniel's *Sonnets to Delia*, and in the *S. of News* 3. 1, p. 236, he sneers at the 'fine poet'. Besides, he is 'the better verser' in the following quotation from *Epistle 12, To Elizabeth Countess of Rutland*, where he promises to do the countess honor as only poets can :

You, and that other star, that purest light,
Of all Lucina's train, Lucy the bright, . . .
Who though she hath a better verser got
Or poet, in the court account, than I
And who doth me, though I not him envy.

(*Forest*, vol. 8. 269.)

Drummond quotes several remarks about him in the *Conversations*, vol. 9. 365-6 : I. 'Said he had written a Discourse of Poesie both against Campion and Daniel, especially this last.' III. 'Samuel Daniel was a good honest man, had no children ; but no poet.' XI. 'Daniel was at jealousies with him.' For a full treatment of Jonson's relation to Daniel, cf. Small, *The Stage Quarrel*. Spenser. Edmund Spenser was admired by Jonson despite Drummond's report, vol. 9, 366 : 'Spenser's stanzas pleased him not, nor his matter ; the meaning of which allegorie he had delivered in papers to Sir Walter Raleigh.' In *Disc.* (Sch.), p. 22. 14, Jonson writes : 'If it were put to the question of the water rhymer's works, against Spenser's, I doubt not but they would find more suffrages.' *Underwoods* 96, *Sir Kenelm Digby*, vol. 9. 35 : 'doth love my verses, and will look upon them, next to Spenser's noble book'. W. quotes the following to prove that Jonson's supposition that Spenser and Daniel might be compared was in truth a reality.

Spenserum si quis nostrum velit esse Maronem,
Tu, Daniele, mihi Naso Britannus eris ;
Sin illum potius Phoebum velit esse Britannum,
Tum, Daniele, mihi tu Maro noster eris.

Nil Phoebus ulterius ; si quid foret, illud haberet
 Spenserus, Phoebus tu, Daniele, fores.
 Quippe loqui Phoebus cuperet si more Britanno,
 Haud scio quo poterat, ni velit ore tuo.

Fitz. Geoffrey (Oxon. 8vo. 1601).

Jonson. Jonson's habit of introducing himself, as here, into his writings was due to his intensely personal attitude toward any matter that held his interest, but it is scarcely justifiable from the standpoint of ethics or dramatic art. In *Cyn. Rev.* he is Crites ; in *Poet.*, Horace. In *Mag. Lady* 4. 1, p. 15 :

IRON. Who made this epigram, you ?

COM. No, a great clerk

As any of his bulk, Ben Jonson made it.

ibid. 3. 4, p. 66 :

SIR DIAPH. O, you have read the play there, the *New Inn*,
 Of Jonson's, that decries all other valour,
 But what is for the public.

News from the New World, vol. 7. 341 : 'One of our greatest poets (I know not how good a one) went to Edinburgh on foot, and came back,' a reminiscence of the visit to Scotland and to his friend Drummond of Hawthornden. *Gipsies Metamor.*, vol. 7. 405 : 'Good Ben slept there, or else forgot to shew it.' *Epig.* 43, *To Robert Earl of Salisbury*, vol. 8. 166 : 'not the worst' of poets. *Epig. Inigo Jones*, vol. 8. 13 :

Sir Inigo doth fear it as I hear . . .

That I should write upon him some sharp verse.

The Lybian lion hunts no butterflies.

Cf. also *Underwoods* 87, 96, in vol. 9.

the tother youth. It is doubtful to whom Jonson refers, if to anybody. Malone named Shakespeare, a suggestion crushed by Gifford in a long note, and replaced by the name of Marston because of his nearness to Jonson's age, his publications, his learning, austerity, &c.

126. **going in disguise.** It was an easy matter for women to go about *incognito* in an age when masks were fashionable, and ladies drove in their coaches, sat at the play, and danced at court protected by velvet visors. *Bar. Fair* 5. 3, p. 486 :

MRS. LIT. (disguised) I think they think me a very lady.

EDG. What else, madam ?

MRS. LIT. Must I put off my mask to him ?

Underwoods 14, *To Mr. John Fletcher*, vol. 8. 324 :

The wise and many-headed bench, that sits
Upon the life and death of plays and wits,
Composed of gamester, captain, knight, knight's man,
Lady or pucelle, that wears mask or fan.

Stubbes abuses the fashion, p. 80 : 'When they vse to ride abroad, they haue visors made of veluet (or in my iudgement they may rather be called inuisories) wherewith they couer all their faces, hauing holes made in them agaynst their eies, whereout they looke. So that if a man who knew not their guise before, should chance to meete one of them, he would thinke he mette a monster or a deuill; for face he can see none, but two broad holes agaynst their eyes, with glasses in them.'

127. **coniurer . . . cunning woman.** The conjurer was much resorted to, and in his tricks, described by Thornbury, *Sh. Eng.* 2. 156 ff., and Brand, *Pop. Antiq.* 3. 55 ff., reminds us of quack spiritualists of to-day. He materialized spirits of the dead, consulted knowing spirits to discover future happenings, pretended to become invisible, &c. Minsheu in his *Dict.* differentiates the conjurer from the witch: 'The conjuror seemeth by praier and invocations of God's powerful names, to compel the diuell to say or doe what he commandeth him. The witch dealeth rather by a friendly and voluntarie conference . . . to have his or her turn served, in lieu or stead of blood or other gift offered unto him, especially of his or her soule. And both these differ from inchanters or sorcerers, because the former two have personal conference with the diuell, and the other meddles but with medicines and ceremonial formes of words called charms.' Prospero in *The Tempest* is a poetic type of conjurer. **cunning women** were quack doctors; they could also read future happenings, prophesy by the stars, mix love potions, perform conjurer's tricks, &c. Thornbury describes them, *Sh. Eng.* 2. 168 ff. In the *M. W. of W.* 4. 2, the Old Woman of Brentford is 'a witch, a quean, an old cozening quean! . . . We are simple men; we do not know what's brought to pass under the profession of fortune-telling. She works by charms, by spells, by the figure, and such daubery as this is; beyond our element: we know nothing.' In regard to the whole wide field of superstitious beliefs at this time, reference may be made to Thomas Lodge (1596), *Devils Incarnate of this Age*; Reginald Scot (1584), *Discoverie of Witch-*

craft; James I (1597), *Daemonology*; James Mason (1612), *Anatomie of Sorcery*; R. Bernard (1637), *A Guide to Grand-jurymen, in two books, concerning witchcraft and witches*.

139. **birdlime**. *Remarks on Epicæne*, p. 71: 'Viscous and glutinous unguents and cataplasms for beautifying the face.' Cf. *Gipsies Metamor.*, vol. 7. 402.

140. **fucus**. This now obs. word was very common; *Cyn. Rev.* 5. 2, p. 328: 'What are the ingredients to your fucus?' Dekker, *Westward Ho* 1. 1, *Dram. Wks.* 2. 285: 'Heere is . . . an excellent Fucus to . . . weede out Freckles.' *Ram Alley*, Haz. Dods., vol. 10:

Till you referred me to the aunt, the lady,
I knew no ivory teeth, no caps of hair,
No mercury water, fucus, or perfumes.

Beaumont and Fletcher, *Woman Hater* 3. 2:

With all his waters, powders, fucuses,
To make thy lovely corps sophisticate.

141. **forgot**. Elizabethan English is full of such irregular participles. Cf. *Epicæne quit* 1. 1. 161, *rid* 2. 4. 103, *catch'd* 3. 2. 43, *broke* 2. 4. 7, *writ* 5. 4. 204. Cf. Abbott, §§ 343, 344.

ACT II. SCENE III.

1. **at her owne charges**: i. e. risking the disadvantages herself. *Cat., Address to the Reader*, vol. 4. 186: 'Be any thing you will be at your own charge.'

23. **recite his owne workes**. This is the jest eternal against amateur writers in French and English comedy. Dekker, *Guls Horn-Booke* gives careful directions how to get an audience in an ordinary: 'After a turne or two in the roome, take occasion (pulling out your gloues) to haue some *Epigrams*, or *Satyre*, or *Sonnet* fastened in one of them that may (as it were vnwittingly to you) offer itselfe to the Gentlemen: they without much coniuration from them, and a pretty kind of counterfet loathnes in yourselfe, do now read it; and though it be none of your owne, swear you made it.' Exactly the same advice is in the French *Lois de la galanterie*, 1658.

45. **Plvtarch, and Seneca**. From the coupling of Seneca's name with the moralist's, it would seem that Jonson did not

identify him with the writer of tragedies, as most scholars now do. Jonson carefully designates the tragedian, l. 68.

49. **Essaists.** *Disc.* (ed. Schelling), p. 25. 21, criticizes the inconsistencies and shallowness of essayists, 'even their master Montaigne'.

57. **Aristotle.** *Disc.*, p. 78. 21: 'Aristotle was the first accurate critic and truest judge, nay, the greatest philosopher the world ever had'; *ibid.*, p. 80. 6: 'But whatever nature at any time dedicated to the most happy, or long exercise to the most laborious, that the wisdom and learning of Aristotle brought into an art because he understood the causes of things'; *ibid.* p. 66. 16: 'Nothing is more ridiculous than to make an author a dictator, as the schools have done Aristotle.' In the *Execration upon Vulcan*, vol. 8. 403, Jonson bemoans the loss of his translation of Horace 'lighted by the Stagerite'.

58. **Plato.** Though the founder of the Academy must have stood high in Jonson's regard, he writes, *Disc.*, pp. 29. 4 ff.: 'It is no wonder men's eminence appears in their own way. . . . The most eloquent Plato's speech, which he made for Socrates, is neither worthy the patron, nor the person defended.' Cf. *ibid.*, pp. 58. 18, 82. 9 ff. **Thucydides, Livie.** Jonson has no other reference to the historian of the *Peloponnesian War*, nor to the prolific Augustan prose writer, except the unimportant advice, *Disc.*, p. 57. 15, that he be read before Sallust.

59. **Tacitus.** The style of this historian is considered *Disc.* 62. 22 ff. 199. Of his histories, the *Germania*, *Historiae*, and *Annals of the Time of the Julian Dynasty*, Jonson had studied most thoroughly the last, and made it the chief source for his *Sejanus*. He discusses him with Drummond, vol. 9. 376, viii: 'That Petronius, Plinius Secundus, Tacitus, spoke best Latine; . . . Juvenal, Perse, Horace, Martial, for delight; and so was Pindar.'

62. **Homer.** *Disc.*, p. 86. 6: 'The best masters of the epic, Homer and Virgil'; *ibid.*, p. 77. 25 Jonson makes him a poet to be imitated, and the master of Virgil; and other mention is made of him in exemplifying critical points, *ibid.* 14. 19, 39. 27, 82. 10, 87. 29.

64. **Virgil.** *Disc.*, p. 29. 3: 'Virgil's felicity left him in prose;'; *ibid.* 57. 28: 'The reading of Homer and Virgil is . . . the best way of informing youth and confirming man;'; *ibid.*, p. 76. 28: 'It is said of the incomparable Virgil that he brought forth his verses like a bear, and after formed them with licking;'; Jonson calls him an

imitator of Homer, *ibid.*, p. 77. 26, and names both as masters of the epic, *ibid.*, p. 86. 9. Cf. *ibid.*, pp. 61. 27, 63. 22. **HORACE.** Jonson's admiration for Horace is shown in his translation and annotation of the *Ars Poetica*, as well as by frequent quotation and adaptation. He makes him the ideal critic of poetry, *Disc.*, pp. 80. 18 ff., and discusses his opinions, *ibid.*, pp. 50. 31, 74. 12, 77. 22 ff., 78. 20, and 84.

67. **Lycophron.** Lycophron, a grammarian and critic of the Alexandrian School under Ptolemy Philadelphus, wrote a treatise on the nature and history of comedy, and some sixty tragedies. Nothing of his work is extant except some fragments of the above, and a monologue on *Cassandra*, destitute of poetic merit, and proverbially obscure.

68. **Seneca, the tragœdian.** The identity of this Roman and that of the moralist, the tutor and adviser, and afterwards the victim of Nero, has never been proved, but scholars believe them to be one and the same man. Cf. Merivale, *History of the Romans under the Empire* (ed. 1865) 6. 382; Conington's Essay, *Seneca, Poet and Philosopher*, in vol. 1 *Miscellaneous Writings*, 1892. For Seneca's influence on English tragedy, cf. J. W. Cunliffe's essay (London, 1893), and Ward, *Eng. Dram. Lit.* 1. 189 ff. Between the years 1559 and 1581 all the ten tragedies were translated into English. Thomas Newton collected the work of the 'laudable authors', in 1581, in *Seneca his tenne Tragedies translated into English*.

Lucan. 'Lucan, taken in parts, was good divided; read altogidder, merited not the name of a Poet.' So Drummond reports (*Conv.* 370) of the Latin poet whose epic on the war between Caesar and Pompey is his greatest achievement.

69. **Martial, Ivvenal.** The last two are to be read 'for delight', *Conv.* p. 376. Two epigrams of Martial Jonson translated vol. 9, pp. 127, 345; cf. vol. 3. 388. For Juvenal cf. *Introd.*, p. 1 ff. and *Conv.*, pp. 366, 377. He is mentioned *Disc.*, p. 86. 21. **Avsonivs.** Decimus Magnus Ausonius (310-394) was the best Latin poet of the fourth century A. D. He was a Christian; the tutor to Gratian, son of Valentinian; and became consul in 379. There is a folio of his works dated at Venice, 1472. **Stativs.** Virgil and Statius are named together as imitators of Homer, *Disc.*, p. 77. 26. His miscellaneous collection called *Silvae* may have suggested the name for Jonson's *Silva*, *Timber* or *Discoveries*.

70. **Politian, Valerivs Flaccvs.** Angelus Politianus was an Italian humanist living 1454-94, the author of Greek and Latin epigrams; the translator of five books of the *Iliad*, and of Epicritus, Galen, &c., and the editor of the *Pandects* of Justinian. He was Professor of Greek and Latin at the University of Florence from 1484. His patron was the powerful Lorenzo de Medici. Valerius Flaccus, was a subject both of Vespasian and Titus, dying 90 A. D. His unfinished epic, the *Argonautica*, is a paraphrase of the poem by Apollonius Rhodius.

76. **Persivs.** Cf. *Conv.* vol. 9. 377.

80. **Syntagma Iuris ciuilis.** Daw translates the Greek *σύνταγμα* into Latin and plunges ahead with 'Corpus Iuris ciuilis', which Blackstone, *Comm.* Introd. Sec. 3, § 81 defines: 'The body of the Roman Law is the term applied to the methodical collection, or code, of the Roman laws, compiled under the auspices of Justinian and finished by Tribonian and other lawyers about the year 529 A.D.' This code is still in force in many of the states of modern Europe, and to it all refer as authority or written reason. It was compiled in the following order: (1) In 529 Justinian had a compilation of laws in twelve books made called *Codex vetus*, which is now lost. (2) The *Pandects* or *Digests* were made in 529 in fifty books, being extracts from the writings of thirty-nine jurists, and carrying the complete name of *Digesta sive Pandectae juris enucleati ex omni vetere jure collecti*. (3) Also in 529 the *Institutes* in four books containing the elements of legal science, founded on the commentaries of Gaius. (4) In 529 there was a revision of the *Codex* in thirteen books called *Codex repetitae praelectionis*. (5) The *Novellae Constitutiones*, 154 constitutions, were published at various times during Justinian's reign. (6) Sixteen others were collected after his death, and are known also by the name of *Novellae*. These various collections were always called by their separate titles until 1604, when Dionysius Gothofredus gave as title to the second edition of his great glossed collection *Corpus Iuris Civilis*. It may be added that although England never adopted Roman law as a complete system, its influence in the formation of the Common Law cannot be denied by the impartial inquirer.

81. **Corpus Iuris Canonici.** Blackstone, *Comm.* Introd. Sec. 3, § 82: 'The body of the Roman canon or ecclesiastical law is a compilation taken from the opinions of the ancient Latin fathers, the decrees of general councils, and the decretal epistles and bulls

of the holy see. . . . Gratian's decree, Gregory's decretals, the sixth decretal, the Clementine constitutions, and the extravagants of John and his successors, form the *corpus juris canonici*, or body of the Roman canon law.'

82. **King of Spaines bible.** C. says aptly of the passage of which this is a part, 'Fielding must have had this passage in his memory, when he makes Ensign Northerton damn *Homo* with all his heart, and curse *Korderius* for another son of something or other that has got him many a flogging'. Daw refers to the *Antwerp Polyglot*, an eight-volume Bible published at Antwerp 1569-72 with the sanction of Philip II. It was edited by Arias Montanus, and printed by Christopher Plantin. Cf. Hallam, *Lit. of Europe*, 2. 136, 484.

86. a **Dutch-man.** It seems traditional that whatever has sounded strange in speech to English ears has been denominated Dutch. *Alchem.* 2. 1, p. 48: Mammon declares that Solomon and Adam have written of the philosopher's stone 'in High Dutch'. In Dekker's works the word *Dutch* (Deutsch) seems used uniformly for the word *German* (a custom surviving in parts of America), c. g. *Lanthorn and Candle-Light*, *Pr. Wks.* 4. 188; Addison, *Spectator*, 135; and Earle, *Micro-C.*, p. 53.

89. **François Vatable** was curé of Bramet, professor of Hebrew from 1531 at the royal college of three languages (established by Francis I in Paris), and at his death in 1517 was Abbé of Belozane. A famous lecturer, he has left little in the way of writing but translations, and commentaries on the Hebrew Testament. Cf. *Biog. Univ.* 42, and Hallam, *Lit. of Eur.* 1. 462.

Petrus Pomponatius (Pomponazzi) (1462-1524?) was doctor in medicine and philosophy at Padua, later holding the chair in philosophy there. He was a famous disputant, and lectured at Padua, Ferrara, and Bologna. His best known work, *De Immortalitate*, was publicly burned at Venice, and the friendship of Bembo and Leo X, as well as his own defense of his arguments, never cleared his name of the charge of infidelity. Cf. *Biog. Univ.* 34, and Hallam, *Lit. of Eur.* 1. 435.

Diego, or Jacobus, Simancas (also called **Didacus**) was a Cordovan living during the second half of the sixteenth century. He was a teacher of canon and civil law at Salamanca, royal councilor at Valladolid, and Bishop successively of Ciudad Rodrigo, of Badajoz, and Zamora. He wrote *De Catholicis In-*

stitutionibus liber, De Primogenitis Hispaniae libri quinque, De Republica libri ix, etc. Cf. Jöcher, *Allgemeine Gelehrte Lexicon*, Leipzig, 1751.

100. **dotes.** This is a rare use of the word. Cf. *Underwoods* 100, vol. 9. 41:

I durst not aim at that; the dotes were such
Thereof, no notion can express how much
Their caract was.

Sidney, *Arcadia* 3. 276 (1622): 'Extolling the goodly dotes of Mopsa.'—*N. E. D.*

102. 'Tis her vertue: i. e. silence is her virtue.

108. **euery man, that writes in verse, is not a Poet.** Jonson discusses (*Disc.*, p. 76. 28) how: 'A rhymer and a poet are two things.' Mercury remarks of Hedon, *Cyn. Rev.* 2. 1, p. 239: 'Himself is a rhymer, and that's thought better than a poet.' Cf. *Dedication to Volp.*

110-11. **the poore fellowes that liue by it.** We forget the Jack Daw that says this, and remember that the poet who penned the lines well knew what it meant to have as the only protection against poverty, his poetry. Cf. *Poet.* 1. 1, p. 385, where Tucca describes the poets: 'They are a sort of poor starved rascals, that are ever wrapt up in foul linen; and can boast of nothing but a lean visage, peering out of a seam-rent suit, the very emblems of beggary.'

117. **noble Sidney liues by his.** Sir Philip Sidney died in 1586, but his pastoral romance *Arcadia* was not published until 1590, his sonnets *Astrophel and Stella* in 1591, and his *Defense of Poesie* in 1595. There was no complete edition of his works until 1725, and the best at present is that of Grosart, 1873. Before they were published, however, Sidney was 'living by his works', for the Arcadian prose was almost as much a fashion as that of Euphues (cf. note 2. 2. 118). His sonnets have a charm never to be lost, and his *Defense* is criticism of a high order. Drummond records an insignificant but just criticism vol. 9. 366: 'Sidney did not keep a decorum in making every one speak as well as himself.' Jonson's relations to this 'noble family' were of the pleasantest; many of his occasional verses are addressed to them, the most famous being the immortal lines to 'Sidney's sister. Pembroke's mother'. In connection with the pun in the word

lives C. cites from Samuel Johnson, *Prologues on the Opening of Drury Lane Theatre*:

The drama's laws the drama's patrons give,
For we that live to please, must please to live.

And Bacon: 'Help me (dear Sovereign Lord and Master) and pity me so far, as I that have borne a Bag, be not now in my Age forced in effect to bear a Wallet, and I that desire to live by study, may not be driven to study to live.' King, *Class. and For. Quot.* (1904), no. 674, quotes *Auct. Her.* 4, 28, 39: 'Esse oportet ut vivas, non vivere ut edas.'

ACT II. SCENE III.

5. **worship me.** An extravagant expression of the court which Jonson and others ridicule. Cf. *S. of News* I. 1, p. 169:

PEN. JR. He brought me the first news of my father's death,
I thank him, and ever since I call him founder.

Worship him, boys.

Mayne, *City Match* 3. 3:

Fall down

And worship sea-coals; for a ship of them
Has made you, sir, and heir.

Cf. 4. 5. 348.

5-6. **forbid the banes.** In the eleventh canon of the Synod of Westminster, A. D. 1200, occurs the earliest allusion to the necessity of a notice of intended marriage, which enacts that no marriage shall be contracted without banns thrice published in church (Johnson's *Canons* 2. 91). The existing law of the Church of England is expressed in the sixty-second canon: 'No minister upon pain of suspension, *per triennium ipso facto*, shall celebrate matrimony between any persons without a faculty or licence granted by some of the persons in these our constitutions expressed, except the banns of matrimony have been read three several Sundays or Holy-days in the time of Divine Service in the parish churches and chapels where the said parties dwell.' The only substitute for banns recognized by the Church is an ordinary or special licence. The power of granting the former has belonged to English bishops since 25 Henry VIII 21. The right to grant special licence, belonging to the Archbishop of Canterbury as *legatus natus* of the Pope, was confirmed by the Marriage Act of 1836.

10. **repent me.** Reflex. use of verbs now intrans. is common

among writers of this date. Cf. Abbott, § 296. **kisse it.** Furnivall quotes Florio's expression of disgust for the habit in the latter's edition of Montaigne's *Essays* (1634), p. 146: 'Let Courtiers first begin to leave off . . . That fond custome to kiss what we present to others, and *Beso las manos* in saluting of our friends.'

36. **off with this visor**: 'away with this pretense.' For a detailed history of this word, from its original meaning of a movable part of the helmet, through *mask*, to *pretense* cf. *W. and their Ways*, p. 153. *Cat.* 5. 4, p. 315:

CIC. Where is thy visor or thy voice now, Lentulus?

51. **your cause**: i. e. you were the principal cause of my action.

63. **inclining to dombe**. A peculiar construction, where we would expect a noun after the preposition, and a past partic. rather than a pres. one. Cf. Fielding, *Tom Jones* 4. 2: 'Sophia . . . was a middle-sized woman, but inclining to tall.'

98. **That's miracle**. The omission of the article before the noun gives it the force of an adj. Cf. Abbott, § 84.

105. **cue**. *N. E. D.* quotes for the origin of this word, Minsheu (1625) *lit. Q*, A *qu*, 'a terme vsed among Stage-plaiers, à Lat. *Qualis*, at what manner of word the actors are to beginne to speake one after another hath done his speech.' Also Butler (1633) *Eng. Gram. Q*, 'a note of entrance for actors, because it is the first letter of *Quando*, when, showing when to enter and speak'. *Cent. Dict.* derives the word from Lat. *cauda*, OF. *coe*, Mod. F. *queue*—the tail of the speech, the last word.

112. **Iack Daw will not be out**. It is a coincidence that Drummond should have said as much of Jonson himself concerning his desire to exercise his wit at all times and on all people. *Conv.*, vol. 9. 416: 'Given rather to losse a friend than a jest.' And so Tucca says of Horace, *Poet.* 4. 1, p. 448: 'He will sooner lose his best friend than his least jest.'

141. **hog-louse**. Mosca, like True-wit, drags this unpoetic insect into a simile, *Volp.* 5. 1, p. 289, because it can 'roule itself up'. Was there anything Jonson had not observed, or read of?

143. **pick-tooth**. An indispensable article in a gallant's paraphernalia, its use as much a part of etiquette as doffing the hat. For their introduction into England cf. Furnivall in the *Babees*

Book, p. 252. The fashion is universally satirized. *Every Man Out* 4. 1, p. 124, Fallace exclaims of Fastidious: 'What a neat case of pick-tooths he carries about him still!' *Cyn. Rev.* 2. 1, p. 248: Asotus 'walks most commonly with a clove or pick-tooth in his mouth, he is the very mint of compliment.' Earle, *Micro-C.*, says of *The Gallant*, no. 18: 'His Pick-tooth beares a great part in his discourse.' Overbury, *Characters, The Courtier*: 'If you find him not here, you shall in Paul's, with a pick-tooth in his hat, cape-cloak, and a long stocking.' *Ibid. The Affected Traveller*: 'His pick-tooth is a main part of his behavior.' *Guls Horn-Booke, Pr. Wks.* 2. 232: 'Be seene (for a turne or two) to correct your teeth with some quill or siluer instrument, and to cleanse your gummes with a wrought handkercher.'

148. **melancholique.** An affectation of the Elizabethan gallant, especially were he in love. In *Much Ado* 3. 2. 52, the talk is of Benedict:

CLAUD. The sweet youth's in love.

D. PEDRO. The greatest note of it is his melancholy.

L. L. L. 1. 2. 1, Armado asks: 'Boy, what sign is it when a man of great spirit grows melancholy?' And he answers it himself in line 80: 'I am in love.' John Davies, *Epig.* 47, *Meditations of a Gull*:

See yonder melancholy gentleman
Which, hoodwink'd with his hat, alone doth sit!

Life and Death of Lord Cromwell 3. 2:

My nobility is wonderfully melancholy:
Is it not most gentlemanlike to be melancholy?

Finally, as an analysis of this mood, Burton wrote the book which bears its name.

153. **a meere talking mole.** Upton and Whalley think 'mole' should be 'moile'. There is this much to say in favor of their variant, that Jack Daw is more of a talking mule than a blind mole. 'Moile' is used for 'mule' (fol. 1616) *Every Man Out* 2. 1, p. 59: 'He was never born to ride upon a moile.' **no mushima was euer so fresh.** The suggestion of this speech is Plautus, *Bacch.* 4. 7. 23:

Iam nihil sapit,
Nec sentit; tanti'st, quanti est fungus putidus.

Fungus is explained by Lambinus (*Remarks on Epicæne*, p. 73), 'Insidius est suapte natura. Itaque a cocis multo pipere et oleo et vino et sale condiri solet. Hinc fungi dicuntur, qui nihil sapiunt.' New knights Jonson likes to designate by the uncomplimentary epithet *fungus*. *Every Man Out* 1. 1, p. 36, Macilente rails against

Such bulrushes; these mushroom gentlemen,
That shoot up in a night to place and worship.

Cat. 2. 1, p. 221, Sempronia scorns to 'glorify a mushroom! one of yesterday!'

ACT II. SCENE V.

32-3. **audacious ornaments.** *L. L. L.* 5. 1. 5, Sir Nathaniel praises Holofernes as, 'Witty without affectation, audacious without impudency, learned without opinion.'

42. **iump** right. For this verb, cf. Earle, *Micro-C. A Flatterer*, p. 91: 'All his affections iumpe euen with yours. He wonders how your two opinions should iumpe in that man.'

Oth. 1. 3. 5:

But though they jump not on a just account,
... yet do they all confirm
A Turkish fleet.

Goldsmith, *Good Nat. Man* 5. 1: 'Resolutions are well kept when they jump with inclination.'

Cf. also Lyly, *Campaspe*, 1. 3:

CR. Thou thinkest it a grace to be opposite against Alexander.
DIOG. And thou to be iump with Alexander.

68. **heicfar.** *Heifer*, used here as yoke-mate. Morose speaks without delicacy. Cf. Judges 14. 18, where Samson alludes to his wife by this term. In *Bar. Fair* 4. 4, p. 472, Purecraft cries, 'O, that I might be his yoke-fellow!'

71. **lace-women.** Lace was not made in England until the last half of the sixteenth century. The makers were foreigners, generally refugees from Alençon and Valenciennes, in Cranfield, Bedfordshire, Bucks, Oxfordshire, and Northamptonshire; Honiton lace was first introduced into Devon. As trimming lace was immensely popular at this time. (Traill, *Social Eng.* 3. 500.)

72. **French intelligences.** France was the home of the fashions even before the seventeenth century, as innumerable

literary allusions make plain. Cf. the description, *D. A.* 2. 3, p. 66, which Fitzdottrel gives his wife :

I was so employ'd . . . studying
 For footmen for you, fine-paced huishers, pages,
 To serve you on the knee ; with what knight's wife
 To bear your train, and sit with your four women,
 In council, and receive intelligences
 From foreign parts, to dress you at all pieces.

77. **sleeues**. The sleeves of doublets were originally separate articles, joined to the doublet with points. Marston, *Dutch Courtezan* 3. 3 :

MRS. MULLIGRUB. What, Christian ! my hat and apron : here, take my sleeves.

MULLIGRUB. Whither, in the rank name of madness—whither ? Stubbes thinks the variety of sleeves entirely too great (pp. 74 ff.).

78. **cut** might mean the slashes made in the gowns through which puffed silk appeared ; or it might mean the general cut or style of a garment, as Marston, *Malcontent* (1604) 5. 3 : 'Maquarelle insists, this is a stale cut ; you must come in fashion.' For the first cf. *Much Ado* 3. 4. 19 : MARG. 'Cloth o' gold, and cuts, and laced with silver, set with pearls, down sleeves, side sleeves, and skirts, round underborne with a bluish tinsel.' **wire** was used to stiffen clothing and to hold the hair in place in the aggressive coiffures of the time. Stubbes, p. 67, attacks the fashion : 'Then followeth the training and tricking of their heds in laying out their hair to the shewe, which of force must be curled, frilled, and crisped, laid out (a World to see !) on wreathes & borders from one eare to another. And least it should fall down it is vnder propped with forks, wyers, & I can not tel what, rather like grime sterne monsters, then chaste christian matrons.' Gosson, *Pleasant Quippes for New Fangled Gentlewomen* (1595), p. 5 :

These flaming heads with staring haire,
 These wyers turnde like hornes of ram :
 These painted faces which they weare,—
 Can any tell from whence they came ?

C. has several quotations, Beau. and Fletch., *Philaster* 2. 2 : 'Here's no scarlet to blush the sin out it was given for. This wire mine own hair covers,' &c. Middleton, *Michaelmas Term* 3. 1 : 'Excellent

exceeding i' faith ; a narrow-eared wire sets out a cheek so fat and so full ; and, if you be rul'd by me, you shall wear your hair still like a mock-face behind.' **ruffe.** In the sixteenth century they were made of muslin or lawn edged with lace, plaited or goffered, and stiffly starched ; they were worn by both men and women. Some, very broad, projected six inches or more in all directions ; in Elizabeth's time, that is on Feb. 1, 1579, the Queen gave an order to diminish the size of this fashionable neck-gear. Stubbes treats of them pp. 51 ff. and 70 ff. On p. 52 : 'Wot you what? the deuill, as he in the fulnes of his malice, first inuented these great ruffles, so hath hee now found out also two great staves to beare vp and maintain that his kingdom of great ruffles . . . certaine kinds of liquid matter which they call Starch . . . the other pillar is a certaine deuice made of wyers, crested for the purpose, whipped ouer either with gold, thred, siluer or silk, & this hee calleth a supportasse, or vnderpropper.' He rails at them, on p. 70, because they are 'wrought all ouer with needlework, speckled and sparkled here and there with the sonne, the moone, and many other anti-
quities'.

79. **fanne.** Fans seem to have made their appearance in England when much new finery was seen for the first time, in Elizabeth's reign. Planché says : 'They were made of feathers and hung to the girdle by a gold or silver chain. The handles were composed of gold, silver, or ivory of elaborate workmanship, and were sometimes inlaid with precious stones.' Forty pounds was not a high price for a fine one. The folding variety grew into favor under James I. As to the satirists, Gosson condemns them along with busks, stays, hoops, and aprons ; Stubbes fails to count them among abuses ; Stow (cf. Harrison, part 2. 34) says : 'Womens Maskes, Buskes, Mufs, Fannes, Perewigs, and Bodkins' were the invention 'in Italy by Curtezans', and that they came through France into England at the time of the Massacre of St. Bartholomew, Aug. 24, 1572. Gosson, *Pleasant Quippes* (1595):

Were fannes and flappes of feathers fond,
To flit away the flisking flies,
And taile of mare that hangs on ground,
When heat of summer doth arise,
The wit of women we might praise
For finding out so great an ease.

But seeing they are still in hand
 In house, in field, in church, in street,
 In summer, winter, water, land,
 In colde, in heate, in drie, in weet,
 I iudge they are for wiues such tooles
 As bables are, in playes, for fooles.

80. **skarfe**. Stubbes says this silken drapery was both need-
 less and gaudy (p. 79): 'Then must they haue their scarfs cast
 about their faces, and fluttering in the wind, with great lapels at
 euery end, either of gold or siluer or silk, which they say they wear
 to keep them from sun-burning.' Cf. *Lingua* (1607), Haz.-Dods.
 9. 426, for an outpouring of words on women's dress similar to
 that of Morose.

86-7. **the seale of being mine**. Drake, *Sh. and his Times*,
 p. 108, says that the regular betrothal consisted of four parts, the
 joining of hands, the mutually given kiss, the interchangement of
 rings, and the testimony of witnesses. Morose is not romantic
 enough to think of the rings, and in too much of a hurry to bother
 about witnesses for the betrothal, when the wedding was going to
 take place at once. It was the general custom to solemnize the
 wedding forty days after the betrothal. *Two G. of Ver.* 2. 2. 5:

JULIA. Keep this remembrance for thy Julia's sake.

PRO. Why then we'll make exchange; here take you this.

JULIA. And seal the bargain with a holy kiss.

96-7. **your now-mistris**. Here an adv. modifies a noun, as
 in the modern journalistic phrase, 'the then governor'.

107. **tweluepeny ordinary**. Cf. note *PROL.* 26. **it**
knighthood. Abbott, § 228, explains that *it* is an early provincial
 form of *its*, especially used in addressing a child or one spoken to
 contemptuously. *N. E. D.* recognizes it as at present a dialectic
 poss. pron. Cf. 2. 5. 111 'it friends', and *King John* 2. 1. 160:

Do, child, go to it grandam, child;

Give grandam kingdom, and it grandam will

Give it a plum, a cherry, and a fig.

108-9. **tell tales for it**. Board given free to a good talker was
 no bad advertisement, say the satirists. *Cyn. Rev.* 2. 1, p. 248,
 Mercury asserts regarding Amorphus, 'The wife of the ordinary
 gives him his diet to maintain her table in discourse'. *Guls Horn-*
Booke, p. 241: 'Let your tongue walke faster then your teeth . . .
 repeat by heart either some verses of your owne or of any other

mans, stretching euen very good lines vpon the rack of your censure: though it be against all law, honestie, or conscience, it may chance saue you the price of your Ordinary, and beget you other *Suppliments*. Marry, I would further intreat our Poet to be in league with the mistress of the Ordinary, because from her (vpon condition that he will but rhyme knights and yong gentlemen to her house, and maintaine the table in good fooling) he may easily make vp his mouth at her cost *Gratis*.'

109. **vacation.** These were the idle times in London; cf. note 1. 1. 50, and Dekker, *The Dead Tearme, Pr. Wks.* 4. 24 ff.: 'For alas there are certaine Canker-Wormes (called Vacations) that destroy the Trees of my Inhabitants, so soon as euer they beare any Fruite. These Vacations are to mine owne body like long and wasting consumptions.' He says (*Pierce Pennylesse, Pr. Wks.* 1. 96) of the devil, that 'All the vacations you may eyther meet him at dicing Ordinaries'. So Mayne, *City Match* 2. 6, Roseclap, the master of the ordinary, is asked,

How now, Roseclap,
Pensive, and cursing the long vacation?

110. **Coleharbor**—or Cold Harborough—stood to the west of the old Swan Stairs on Upper Thames Street in the parish of All Hallows the less. It was built by a rich City merchant, Sir John Poultney, four times Mayor of London. At the end of the fourteenth century it belonged to John Holland, Duke of Exeter, son of Thomas Holland, Duke of Kent, and Joan Plantagenet, the 'Fair Maid of Kent'. Richard III gave it to the Heralds for their college. They were turned out by Henry VII, who gave the house to his mother, Margaret, Countess of Richmond. His son gave it to the Earl of Shrewsbury, by whose son it was taken down, one knows not why, and mean tenements erected in its place for the river-side working-men.—Besant, *London*, 166. When it became a place of sanctuary is not known, nor whether its name signifies a cold bare place of shelter, but references to it as a sanctuary are frequent. Nashe, *Have with you to Saffron Walden* (1596): 'Or hast thou tooke thee a chamber in Cold Harbour?' *Westward Ho* 4. 1, *Dram. Wks.* 2. 336: JUSTINIANO. 'You swore you would build me a lodging by the Thames side with a water gate to it, or else take me a lodging in Cole Harbour.' Middleton, *The*

Black Book, Works, 8. 14: 'What! Is not our house our own Cole Harbour, our castle of come-down and lie-down?' *ibid.*, *Trick to catch the Old One* has the first scene in Act 4, an apartment in 'Cole Harbour'.

113. **Cranes.** The *Three Cranes in the Vintry* is called by mine host of the *Black Bear* at Cumnor the most topping tavern in London (*Kenilworth* 1). It was situated in Upper Thames Street at the top of what is still called *Three Cranes Lane*. *Bar. Fair* 1. 1, p. 356: 'A pox on these pretenders to wit! Your Three Cranes, Mitre, and Mermaid-men!' *D. A.* 1. 1, p. 12, Iniquity tells what he will do:

Nay, boy, I will bring thee to the bawds and the roysters
At Billingsgate, feasting with claret-wine and oysters;
From thence shoot the Bridge, child, to the Cranes in the
Vintry

And see there the gimlets, how they make their entry.

Pepys, *Diary*, Jan. 23, 1662, and Sept. 2, 1666, mentions the old tavern: 'Good hopes there was of stopping it [the Fire] at the Three Cranes above, and at Butolph's Wharf below bridge, but the wind carries it into the city.'

113-4. **Beare at the Bridge-foot.** A famous tavern on the Surrey side, just below old London Bridge, which stood until Dec. 1761, when the shops and houses on the bridge were removed. It is mentioned in the *Puritane, or Widow of Walling Street* (1607): 'By your Beare at the Bridgefoot—even shalt thou.' At the Restoration it was well known. Cf. Pepys, *Diary*, Feb. 24, 1666-7: 'Going through Bridge by water, my waterman told me how the mistresse of the Bear tavern, at the Bridge Foot, did lately fling herself into the Thames and drown herself.' And on Apr. 3, 1667, in speaking of the marriage of the Duke of Richmond and Mrs. Stewart, 'He by a wile did fetch her to the Beare at the Bridge-foot, where a coach was ready, and they are stole away into Kent without the King's leave'. **be drunk.** Drunkenness as it existed in English alehouses, taverns, and inns, is pictured by Stubbes, *Anat. of Ab.* 107. Earle, *Micro-C.* no. 12: 'A Tauern is a degree, or (if you will) a pair of stairs aboue an ale-house, where men are drunk with more credit and apology. If the vintner's rose be at the door, it is a sign sufficient, but the absence of this is supplied by the

ivy-bush.' Burton, *Anat. of Mel.*, p. 373: 'Flourishing wits, and men of good parts, good fashion, and good worth, basely prostitute themselves to every rogue's company, to take tobacco and drink, to roar and sing scurrile songs in base places.' About 30,000 tuns of wine were annually imported into England at this time, half coming from France, and half from Italy and Spain. There was large manufacture at home of hippocras, clary, ales, beers, &c.

118. **take vp the commoditie of pipkins.** To borrow money by accepting goods instead of coin, and selling these at a low rate for present cash, was a poor venture always, but Morose suggests the most miserable of purchases. Greene, *Defense of Conny-Catching*, *Pr. Wks.* 11. 53, The borrower 'shal haue grant of money and commodities together, so, that if he borrow a hundred pounds, he shal haue forty in siluer, and threescore in wares, dead stuffe Got wot; as Lute-strings, Hobby horses, &c.' Dekker, *Lanthorne and Candle-Light*, *Pr. Wks.* 3. 228 ff., and *Seuen Deadly Sinnes*, *ibid.* 1. 64: 'These are Vsurers: who for a little money, and a great deale of trash: (as Fire-shouels, browne-paper, motley cloake-bags etc.) bring yong Nouices into a foole's Paradise till they haue sealed the Morgage of their landes . . . *Commodities* . . . scarce yeeld the third part of that sum for which they take them vp.' Harpagon in Molière's *L'Avare* lends money out in the same way.

120. **browne bakers widdow.** What there was about a brown baker that was belittling I do not know. Strype defines the expression as meaning 'tourte baker'. Cf. Dekker 2 *Honest Whore* 4. 2: 'The linen-drawer, he that's more patient than a brown baker.' Perhaps a pun is meant. Cf. Davenant, *The Wits* 1. 2 'a poor Brownist's widow'.

123. **master of a dancing schoole.** Greene, *Quippe for an Vpstart Courtier*, *Pr. Wks.* 11. 292: 'And for you, master Vsher of the dauncing schoole, you are a leader into all misrule, you instruct Gentlemen to order their feet, when you driue them to disorder their manners, you are a bad fellow that stand vpon your tricks and capers, till you make young Gentlemen caper without their landes: why sir to be flat with you: you liue by your legs, as a iugler by his hands, you are giuen ouer to the pomps and vanities of the world.' Pamphleteers agree in blackening the character of these masters and their schools. Dekker, *Deuils*

Answer to Pierce Pennylesse, Pr. Wks. 1. 109, tells of a gallant on his way to hell, who confesses: 'Had he (the father) set me to Grammar Schoole as I set myself to dauncing schoole instead of treading corantoes and making Fidlers fat with rumps of capon I had by this time read Homilyes'. Cf. *Guls Horn-Booke*, p. 265, and sermons of Latimer and Babington. **How do you call him.** 'From the manner in which this is printed in the old copies, I should take it to be personal, and one *Howe* to be pointed at, as the "worst reveller"'.—G.

126-7. **to reparaire it selfe by Constantinople, Ireland, or Virginia.** The second of these refers to the 'Plantation of Ulster' by James in 1605 with English landowners; the third to the late Virginia colonies of 1607 and 1609; but the first is hard to explain. Cf. *Every Man Out* 4. 4, p. 129, where Puntarvolo took a wager of five to one that he would take his cat and his dog to Constantinople and return without accident. G. thinks the allusion to Constantinople occasioned by some happening in the Turkish Company established under Elizabeth.

128-9. **Dol Teare-sheet, or Kate Common.** As various editors have noticed, these two names make one in the next play, the *Alchemist*, where Dol Common is the colleague and helper of Face and Subtle. In the thieves' cant a 'dol' is classed among the 'autem-morts', altar or married women. Coleridge had an idea that the name *Tearsheet* was a misprint for *Tear-street*, from street-walker, '*terere stratum*' (*viam*); but it is improbable, despite the evidence of his citation from 2 *Hen. IV* 2. 2. 181, where the Prince says of Shakespeare's Doll, 'This Doll Tearsheet should be some road'.

ACT II. SCENE VI.

6. **what a barbarian it is.** The pron. is neuter, as commonly used for masc. Cf. 2. 2. 141, 5. 2. 38, &c.

17-18. **zealous brother.** This favorite adj. of the Puritans Jonson turned against them whenever occasion offered. *News from the New World*, vol. 7. 343: 1 HER. 'Zealous women, that will outgroan the groaning wives of Edinburgh.' His greatest satiric character of the nonconformists is Zeal-of-the-land Busy.

26. **doth latine it.** Cf. *infra*, l. 53. Abbott, § 226, considers the Elizabethan habit of converting nouns into verbs followed by *it*.

42. **smocke sleek'd.** C. quotes from *Euphues*: 'She that hath no glasse to dresse her head will use a bowle of water; she that wanteth a sleeke stone to smooth her linnen will take a pibble.' Milton, *Apology for Smectymnus*, *Pr. Wks.* 3. 140 (ed. Bohn): 'Sure he loved toothlesse satires, which I took were as improper as a toothed sleekstone.'

54-5. **Subject . . . Princesse.** The absurd fanciful names used by friends, lovers, &c., calls down Jonson's ridicule, *Cyn. Rev.* 2. 1.

57. **marshalling of.** This intrans. use of this verb has no dictionary authority.

59. **Sphinx.** Here she is invoked by Dauphine in her character of riddle-propounder. In the masque, *Love Freed from Folly*, vol. 7. 185, she is treated as the type of ignorance.

60-1. **beare-garden.** The Bear Garden was on the Bankside, in Southwark, a royal garden or amphitheatre for the exhibition of bear- and bull-baiting. Wh.-C. says Stow first alludes to it in the *Survey* of 1603 as very popular, 'especially in Bear Garden, on the Bank's side, wherein be prepared scaffolds for beholders to stand upon'. Further on he says, 'There be two Bear Gardens, the Old and New Places'. The history of these early Gardens still remains in some obscurity, it being asserted that there were as many as four, 'two amphitheatres shown on the Agas Map (called respectively the *Bull Baiting* and the *Bear Baiting*), another at the north of the Bear Garden Lane so called, leading from Maid Lane to the river, and one—the Hope—used also as a playhouse, at the south end of the same lane'. This *Bull Baiting* amphitheatre is called on Norden's map of 1593, *Bear House*, and this, says Ordish, is the fashionable Bear Garden of Jonson's time, and therefore the one here referred to. Cf. also note 3. 1. 16.

71. **speake him.** A Jonsonian invention, the dictionaries recognize *speake* with a direct pers. obj. only as a nautical term, e.g. (*Cent. Dict.*) Dana, *Two Years Before the Mast*: 'About six bells, that is three o'clock p.m., we saw a sail on our larboard bow. I was very desirous, like every new sailor, to speak her.'

ACT III. SCENE I.

1. **pauca verba.** The exact significance of this common expression is not understood, but its general meaning is plain. *Every Man In* 4. 1, p. 98, Wellbred says: 'O, the benchers' phrase, *pauca verba*', meaning by 'benchers' the 'tavern drinkers'. Hieronymo in the *Spanish Tragedy* 3. 14. 118, uses it as '*pocas palabras*'. Shakespeare has it in *M. W. of W.* 1. 1. 123, 134, where Sir Hugh Evans calls '*Pauca verba*, Sir John; goot worts'. In *Tam. of the Shrew*, Induct. 5: SLY. 'Therefore *paucas pallabris*; let the world slide.' In *L. L. L.* 4. 2. 171: HOLOFERNES. 'You shall not say me nay; *pauca verba*.' Jonson has it again in the *Masque of Augurs*; and Dekker in the *Wonderfull Yeare*, p. 134, has the cobbler 'lay his finger on his mouth, and say, "*pauca palabris*"'.

4-5. **You were best baite me.** The omission of *to* before *baite* is explained, Abbott, § 351.

7. **shrouetuesday.** Cf. note 1. 1. 160 for the day's ceremonies. From the many allusions to Saints' days and Holy days in writers of this period it seems evident that the change from Catholicism to Protestantism had not interfered with public feasts or merry-makings.

8. **whitsontide-veluet-cap.** Traill, *Social England* 3. 364, calls attention to the fact that caps, fully wrought in England, had to be worn by almost all persons of six years and upwards, on every Sunday and Holy Day, under penalty of a fine.

10. **vnder correction.** Like *under your favor*, this was a common qualifying expression. G. explains that 'using these the lie might be given, without subjecting the speaker to the absolute necessity of receiving a challenge'. *L. L. L.* 5. 2. 488:

COSTARD. Not so, sir; under correction, sir; I hope it is not so.

Hen. V 3. 2. 129:

FLU. Captain Macmorris, I think, look you, under your correction, there is not many of your nation—.

12. **reported . . . for my humor.** Otter's use of this word does not fit the grave interpretation, *Every Man Out*, Induct., vol. 2. 16.

16. **Paris-garden.** Perhaps originally *Paris* from Robert of Paris, or *parish* from *Parish* garden, for the Templars constituted part of this land a chapelry, the people crossing the Thames in a barge to worship there. In Jonson's day it was a manor or liberty west of the Clink on the Bankside in Southwark, almost identical with the parish of Christ Church, made from it in 1670-1. It was a garden with many trees 'full of hiding-places', says Wh.-C., 'with the convenience of river-side landing-places'. As for the bear-garden which took this name, and was the first one on the Surrey side, cf. Ordish, *London Theatres*, chs. 5, 7, 8. As early as Richard II's time bulls and bears were kept there, and a proclamation exists ordering the butchers of London to purchase some ground 'iuxta domum Roberti de Parys' for their garbage to be dumped upon. When Henslowe and Alleyn leased Paris Garden in Elizabeth's reign, and later in that of James, there were times when it was converted into a theatre. Sunday was the day for bear-baiting under Henry VIII, Mary, and Elizabeth, but James I forbade it on this day; cf. Arber, *Garner*, vol. 4. *The King's Majesty's Declaration to his Subjects, concerning lawful sports to be used* (1618). Paris Garden was closed by Parliament in 1642, and, though opened after the Restoration, it was not much frequented.

Lupton, *London and the Country Carbonadoed* (1632), writes of Paris Garden: 'Here come few that either regard their credit or loss of time; the swaggering Roarer, the Cunning Cheater; the rotten Bawd; the swearing Drunkard, and the bloody Butcher have their rendezvous here, and are of chief place and respect.' Jonson writes again, *Execration upon Vulcan*, vol. 8. 406: 'That accursed ground, the Paris-Garden'. *Epig.* 133, vol. 8. 236: 'The meat-boat of bear's collige, Paris-garden'.

29. **banke-side.** Besant, *London*, p. 356, says of this southern bank of the Thames that 'in the time of the Tudors it consisted of a single row of houses, built on a dike or levee, higher both than the river at high tide and the ground behind the bank. Before the building of the bank this must have been a swamp covered with water at every tide; it was now laid out in fields, meadows, and gardens. At one end of the Bank Side stood the Clink Prison, Winchester House, and St. Mary Overies Church. At the other

end was the Falcon Tavern with its stairs, and behind it was placed the Paris-Gardens.' Ibid. p. 362: 'This place hath an ill name, by reason of evil-doers, who were long permitted to live here—a place notorious for 300 years as the common sink of the city. No reputable citizen would have his country-house and garden on Bank Side.' **Master of the garden.** Up to 1573 'the king's bear-ward was an officer of the royal house-hold, having his office or head quarters in Paris Garden, where the animals were kept and nourished by the offal of the city of London, in accordance with a proclamation of Richard II. The office of bear-ward, or master of Paris Garden, became an office of privilege, held by royal letters patent, the profits of the public exhibitions being the rewards or perquisites, in respect of which the grant of the office was made a favour'.—Ordish, *London Theatres*, pp. 203 ff. Under Elizabeth, Ralph and Edward Bowes were successively masters of the game of Paris Garden; later the office was held and Paris Garden leased by Henslowe and Alleyn.

32. perfum'd for great ladies. Cf. the following scene between Mrs. Otter and her husband with that in *Poet.* 2. 1. between Chloe and her husband Albinus. Both are preparing to receive courtiers and 'great ladies'. Ibid. 2. 1, p. 391:

CHLOE. Come bring those perfumes forward a little, and strew some roses and violets here: Fie! here be roomes savour the most pitifully rank that ever I felt. I cry the gods mercy (*sees Albinus*), my husband's in the wind of us!

instrument. Mrs. Otter means *agrément*.

41-2. stockings, one silke, three worsted. Silk hose were introduced in Elizabeth's time, and worn by the fashionable. The comedies are bristling with comic allusions to the fashion, but we omit them to quote Stubbes, *Anat. of Ab.*, p. 57: 'Then haue they nether-stocks to these gay hosen, not of cloth (though neuer so fine) for that is thought too base, but of Iarnsey, worsted, silk, thred, and such like, or else at the least of the finest yarn that can be, and so curiously knit with open seam down the leg, with quirks and clocks about the ancles, and sometime (haply) interlaced with gold or siluer threds, as is wonderful to behold. And to such insolancy and outrage it is now growen, that euery one (almost) though otherwise verie poor, hauing scarce fortie shillings of wages by the yeer, will be sure to haue two or three paire of these silk

neither-stocks.' Worsted was a woollen cloth or yarn which took its name from the place of its manufacture, Worstead, in Norfolk, where it was first made about the time of Henry I.

47-8. **Easter, or Whitson-holy-daies.** For Easter celebrations cf. Brand, *Pop. Antiq.* 1. 161, 280 ff.; Drake, *Sh. and his Times*, pp. 85 ff. The whole week succeeding Easter was Eastertide, and was given to various pastimes, games of hand-ball, dancing, feasts, &c. At Whitsuntide the rural sports and feasting resembled May-Day, and included Whitsun-ales. Sometimes a Lord of Misrule was elected, and the merry-making took place in the churchyard on a Sabbath-day.

48-9. **banqueting-house.** Doubtless the one at Whitehall, where masques and other royal entertainments were held. Jonson's *Pleasure reconciled to Virtue* was performed there on Twelfth Night, 1617-18; *Neptune's Triumph* in 1623, &c. C. says that on holy-days bears were baited in the courtyard for the amusement of the populace; from the context here such an inference is easily reached.

49. **Ned Whiting, or George Stone.** Bears at this time generally carried the names of their owners. These must have been well known, for there is a reference to the second of them in the *Puritane, or Widow of Watling Street* (1607) 3. 6:

IDLE. Arrested, George?

PYE. Arrested. Guess, guess,—how many dogs do you think I had upon me?

IDLE. Dogs? I say, I know not.

PYE. Almost as many as George Stone, the bear; three at once, three at once.

Sir John Davy's *Epigrams* names two other bears in describing a lawyer who forsakes the court:

and for his recreation

To Paris Garden doth himself withdraw . . .

Leaving old Plowden, Dyer, and Brooke alone

To see old Harry Hunks and Sarcasson.

54. **vellet.** This word is variously written by Jonson. Mrs. Otter calls it *veluet* 3. 1. 8; here she says *vellet*; she says *veluet* again, 3. 2. 76; and in 5. 1. 53 La-Foole uses *vellet*. On the etymology of velvet, velure, Mr. Henry Nicol says: 'The second *v* of velvet is an alteration of *w* (*velwet*, Promptorium), and this of *u*.

That the *u* of ME. *veluet* formed a separate syllable is shown by the meter of Chaucer :

And co | uered it | with ve | lu et | tes blew | e.

Squire's Tale 644.

ME. *veluet* comes from OF. *veluet* . . . corresponds to a hypothetical Latin *villutittum*, being a diminutive of Fr. *velu* . . . primitive Lat. *villus*.'

58. **behaue** . . . **distinctly**. Mrs. Otter's language seems Malapropian, though C. maintains that the expression is used in Scotland.

ACT III. SCENE II.

8. **toasts, and butter**. This unkind cut at Otter is explained by Falstaff's use of the term in regard to his gallant soldiers. I *Hen. IV* 4. 3. 20: 'I pressed me none but such toasts-and-butter, with hearts in their bellies no bigger then pins' heads.'

9. **wood-cocks**. Another unkind epithet, meaning 'simpleton'. *Guls Horn-Booke*, Proemium, defines them as 'Excellent birds . . . commonly called wood-cocks (whereof there is great store in England) having all their feathers plukt from their backs'. In *Hamlet* I. 3. 114, Polonius warns his daughter against 'springes to catch woodcocks'. *L. L. L.* 4. 3. 82, Biron exclaims at the revelation of the intrigue: 'Dumain transformed! four woodcocks in a dish!' *D. A.* 2. I, p. 39: MEERCRAFT. 'Tell Master Woodcock, I'll not fail to meet him.' I *Honest Whore* I. 5, Candido is dubbed by Viola 'Woodcock'.

10. **tyrannie**. Cf. note 2. 2. 73, and *Cyn. Rev.* 2. I, p. 248: MERCURY. 'The wife of the ordinary gives him his diet to maintain her table in discourse; which, indeed, is a mere tyranny over her other guests.' *Poet.* 3. I, p. 411, Horace says of Crispinus: 'This tyranny is strange to take mine ears up by commission (whether I will or no).' The impersonal is used for the personal word again in 3. 3. 74 'colledge-Honors', and in 'wedlock' for 'wife' *Poet.* 4. I, p. 445, and *D. A.* I. 3. 27.

15. **Anabaptist**. The original name of those nonconformists who held baptism in infancy to be invalid, and required adults to be re-baptized on joining their communion, but the name is best known historically as applied to the followers of Thomas Münzer, a leader

of the peasants' war in Germany, who was killed in battle in 1525, and to those of John Matthias and John Bockold, or John of Leyden, who committed great excesses while attempting to establish a socialistic kingdom of New Zion in Westphalia. The name was early applied opprobriously to all rejecters of the Anglican doctrine as to sacraments and holy orders.

35. **idolaters.** Another of the many instances in which Jonson derides the language of court compliment. *Cat.* 2. 1, p. 222, Sempronia says of Quintus Curius to Fulvia: 'Thy idolater, I call him'.

38. **O no, sir: Omnia bene.** The Lat. phrase begins a schoolboy rhyme:

Omnia bene, sine poena, tempus est ludendi,
Absque mora venit hora libros deponendi.
All things go well, the hour for play,
No fear of rod, so book away.

42. **What is he, for a vicar.** Abbott, § 148, likens 'for' in the sense of 'considered as' to the Ger. *Was für ein*. Cf. Spenser, *Shep. Cal.* 4. 17: 'What is he for a ladde?' *Much Ado* 1. 3. 49: 'What is he for a fool?' *Ram Alley*, Haz.-Dods. 10. 355: 'What is he for a man?'

44-5. **bull-rush, that were not pickt.** For the use of 'were' for 'was' in dependent clauses, cf. Abbott, § 301.

46. **barber of prayers.** C. quotes Rabelais's description of Friar John as *estropier des Heures*.

58. **physiognomy of the fellow.** Sheridan gives this word to Mrs. Malaprop, *Rivals* 4. 2: 'His physiognomy so grammatical!'

59. **I had a dreame.** 'Belief in dreams was most common. Brand, *Pop. Antiq.* 2. 134 ff. gives an account of interpretations and interpreters. Shakespeare has many allusions to this and allied superstitions: *Mer. of Ven.* 2. 5. 17; *Rom. and Jul.* 5. 1. 2; *Troil and Cress.* 5. 3. 6. Lyly, *Sapho and Phao* 4. 3:

ISMENE. I dreamed mine eye-tooth was loose, and that I thrust it out with my tongue.

MILETA. It foretelleth the losse of a friend; and I ever thought thee so full of prattle, that thou wouldst thrust out thy best friend with thy tatling.

60. **new pageant, and my lady Maioresse.** Pageants were

given on Lord Mayor's day, on the occasion of the procession of any of the twelve companies, on an ambassador visiting Guild Hall, or on any occasion decided by royalty. Of the first, which is here referred to, Besant quotes, *London*, p. 226: 'Search all chronicles, all histories, and records, in what language or letter soever, let the inquisitive man waste the deere treasures of his time and eyesight, he shall conclude his life only in the certainty that there is no subject received into the place of his government with the like style and magnificence as is the Lord Mayor of the city of London.' Thornbury, *Sh. Eng.* 2. 390 ff., gives a lively description of the gala attire of the spectators, of the decorations of the city streets and houses, 'of the crafts of London in their liveries, and the Lord Mayor in his chain, and the aldermen in scarlet.' A brief, complete history is given by Ward, *Eng. Dram. Lit.* 1. 148: 'These city pageants continued in favour till the outbreak of the Great Civil War, when the very maypoles were extirpated by command of Parliament. They were revived shortly before the Restoration, but without their former dignity; and about the beginning of the eighteenth century sank to the level at which they still await their complete extinction.'

62-3. **China stuffes.** Cf. note 1. 3. 38.

63. **Artemidorvs.** The dream interpreter was born at Ephesus, early in the second century A.D. He wrote a work on the interpretation of dreams, the *Ὀνειροκριτικά* in four books. His material was taken from written authorities and from facts learned during travel in Asia, Italy, and Greece. Cf. Reichart, *De Artemidoro Daldiano* (1893).

64-5. **done me many affronts.** *Do* used trans. with an obj. noun is noticed by Abbott, § 303. *N. E. D.* makes this expression 'to put an affront upon', or 'to offer an affront to'. Cf. *Alchem.* 2. 2, p. 49: 'This day thou shalt have ingots and, tomorrow, give lords the affront.' *D. A.* 3. 1, p. 77.

76. **doublet.** Stubbes objects to women wearing doublets and jerkins cut after the fashion of men, *An. of Ab.*, p. 73, and on pp. 56 ff.: 'I say nothing of what their doublets be made, some of Saten Taffatie, silk, Grogram, Chamlet, gold, siluer, & what not; slashed, iagged, cut, carued, pincked, and laced with all kinds of costly lace of diuers and sundry colours.'

91. **sir Amorovs his feast.** For this form of the genitive cf.

Jonson's *English Grammar*, ch. 13 in vol. 9. 275 of C.-G. text. There he calls it the 'monstrous syntax of the pronoun *his* joining with a noun betokening a possessor; as the *prince his house*, for the *prince's house*'. Yet he uses it not seldom. Cf. *Epicæne*, in 'Persons of the Play', 'Mute, one of Morose his seruants'; *Sejanus his Fall*; *Horace his Art of Poetry*; and the unfinished play *Mortimer his Fall*. Abbott, § 217: 'His was sometimes used by mistake, for 's . . . particularly after a proper name, and with especial frequency when the name ends in s.'

ACT III. SCENE III.

38. **but take you no notice but, &c.** A carelessly made sentence; cf. Abbott, §§ 118 and 130.

56. **told him his owne.** An elliptical phrase much like 'to hold one's own'. Field uses it in *Amends for Ladies* 5. 2; Haz.-Dods. 11. 164: 'I have the most to-do to forbear unmasking me, that I might tell him his own.' Cf. *John* 1. 2: 'He came unto his own.'

61. **I'll make one:** i.e. join in the plan. Cf. *M. W. of W.* 2. 3. 48, Shallow speaks: 'Bodykins, Master Page, though I now be old and of the peace, if I see a sword out, my finger itches to make one.' *Twelfth Night* 2. 5. 225:

MAR. If you will see it, follow me.

SIR TOBY. To the gates of Tartar, thou most excellent devil of wit.

SIR ANDREW. I'll make one too.

64. **siluer dishes.** A few years before plate was an unwonted luxury in a citizen's family, but by the time James came to the throne wooden table-implements had been entirely replaced by pewter or silver, and among a few of the very rich by those of gold. Cf. *The Tam. of the Shrew* 2. 1.

65-6. **clap mee a cleane towell.** *Mee* is an ethical dat. (Abbott, § 220), a construction which causes a play on words in *Tam. of the Shrew* 1. 2. 8:

PET. Villain, I say, knock me here soundly.

GRU. Knock you here, sir! Why, sir, what am I, sir, that I should knock you here, sir?

PET. Villain, I say, knock me at this gate,
And rap me well.

68. **second**: i. e. 'assist', an inexact use of *second*.

75. **health drunke as . . . bare**. The custom of drinking healths Brand (*Pop. Antiq.* 2. 338) bases on classic usage, quoting from Martial *Epig.* 1. 72. 1-2:

Six cups to Naevia's health go quickly round,
And be with seven the fair Justina's crown'd.

To bare the head was always a sign of respect; cf. *D. A.* 4. 1, p. 98:

LADY T. Have with them for the great caroch, six horses,
And the two coachmen, with my Ambler bare.

Mag. Lady 2. 1, p. 36:

Her gentleman-usher,
And cast-off pages, bare.

It was done always at times when drinking healths. 2 *Honest Whore* 1. 3:

LOD. Since his cap's round, that shall go round. Be bare
For in the cap's praise all of you have share.

(*They bare their heads and drink.*)

Ward (1636), *Woe to Drunkards*, p. 543, speaks of the pot-wits and spirits of the buttery, 'who never bared their knees to drinke healthes, nor ever needed to whet their wits with wine, or arme their courage with pot-harnesse'.

84. **one noyse of fiddlers**. A *noise* was a company of fiddlers or trumpeters, who attended taverns, ordinaries, &c. C. says they were generally three in number, and took their name from the leader, as 'Mr. Sneak's noise', 'Mr. Creak's noise', 'Mr. Spindle's noise'. *Tale of a Tub* 1. 2, p. 134: 'Press all noises of Finsbury, in our name.' *Bar. Fair* 3. 1, p. 421: **CAKES**. 'A set of these violins I would buy too, for a delicate young noise I have in the country, that are every one a size less than another, just like your fiddles.' *Gip. Metamor.*, vol. 7. 390: 'The king has his noise of gipsies, as well as of bearwards and other minstrels.' 2 *Hen. IV* 2. 4. 13: 'See if thou canst find out Sneak's noise, Mistress Tearsheet would fain have some music.'

Strolling fiddlers, gaining a precarious living at street corners, at taverns, or private feasts, are a popular subject of satire. Dekker, *Seuen Deadly Sinnes*, classes them with 'Anglers, Dumb Ministers, Players, Exchange-Wenches, Gamesters, Panders,

Whores', and makes them attendants of Sloth. *Rauens Almanacke*, *Pr. Wks.* 4. 192: 'O you common Fidlers likewise that scrape out a poore liuing out of dried Cats guts: I prophecie that many of you shall this yeare be troubled with abhominable noises and singing in your head and those that suruiue shall feede vpon melody for want of meate, playing by two of the clock in a frostie morning vnder a window, and then bee mock'd with a shilling tyed (through a hole) to a string, which shall be throwne to make it Jingle in your ears, but presently be drawne vp againe, whilst you rake in the dust for a largesse.'

85. **trumpeters.** Their picture is drawn by Earle, *Micro-C.* no. 48, *A Trumpeter*. 'His face is as brazen as his Trumpet, and (which is worse) as a Fidlers, from whom he differeth only in this, that his impudence is dearer . . . Hee was whilome the sound of warre, but now of Peace; yet as terrible as euer, for where-soeuer hee comes they are sure to pay for it. He is the common attendant of glittering folkes, whether in the Court or Stage, where he is alwaies the Prologues Prologue.'

87. **correspondence.** It is always preceded with a modifying adj. as here, and in *Sej.* 5. 4, p. 122: *SEJ.* 'You, Pomponius, hold some good correspondence with the Consul.' Marston, *Malcontent* 2. 2: *MALEVOLE.* 'Only let's hold together a firm correspondence.'

112. **captaine Otter.** Otter's title is of the sort characterized in *W. is a Weathercock* 1. 2:

ABRA. A soldier, sir? O God! Ay, he is a captain.

STRANGE. He may be so, and yet no soldier, sir;

For as many are soldiers, that are no captains,

So many are captains, that are no soldiers.

124. **Pasiphae, &c.** The frequent use of Latin phrase or story gives occasion to a quotation from Drake, *Sh. and his Times*, p. 219: 'Everything was tinctured with ancient history and mythology.—When the queen paraded through a country town, almost every pageant was a pantheon. When she paid a visit at the house of any of her nobility, at entering the hall she was saluted by the Penates, and conducted to her privy-chamber by Mercury. Even the pastry-cooks were expert mythologists. At dinner select transformations of Ovid's *Metamorphoses* were exhibited in confectionary: and the splendid icing of an immense historic plum-

cake was embossed with a delicious basso-relievo of the destruction of Troy.' So Otter's suggestion that the Bear Garden be decorated with the subjects of Clerimont's stories is ludicrous for more than one reason.

128. **that I could ha' said as much.** In the age when men consciously endeavoured to be *wits*, envy of another's quickness of thought became one of the subjects of satire. Cf. Littlewit's jealousy of Winwife in *Bar. Fair* I. I, p. 358: 'Good, i' faith! now dulness upon me, that I had not that afore him, that I could not light on't as well as he!'

ACT III. SCENE III.

1. **brace of angels.** The appearance of this word, abbreviated from the coin's full designation, the angel-noble, is generally the signal for a pun. *Tale of a Tub* I. 3, p. 137:

PRE. There are a brace of angels to support you.

3-4. **thanke fortune, double to nature.** Thank chance twice for a good result where you thank a reasonable cause but once.

10. **catches with cloth-workers.** Cloth-workers came to England from various foreign countries: the Protestant woolen-weavers from the Netherlands, 4,000 of them, to Sandwich, Norwich, and Norfolk in 1561-5; weavers of silk chiefly from France. In London the cloth-workers made up the twelfth of the twelve great liveried companies or guilds. That weavers were noted for their singing is held by Thomas Ratcliffe in an interesting note in *Notes and Queries*, 10th Series, 2. 194, and is supported by such references as those in I *Hen. IV* 2. 4. 145: FALS. 'I would I were a weaver; I could sing psalms or anything.' *Twelfth Night* 2. 3. 5^b: 'Shall we rouse the night-owl in a catch, that will draw three souls out of one weaver?'

23. **cough out the rest.** This vulgarity, still occasionally heard, I find used again in a letter concerning the Princess Elizabeth from Sir Robert Tyrwhit to the Lord Protector: 'If your Grace did know all my persuasion with her,—your Grace would not a little marvel that she will no more cough out matter than she doth.'

31. **a waterman.** The rowers of the Thames barges were notoriously loud of tongue and rough of speech. Sitting on the river-stairs they disputed for passengers, and, the journey done,

they wrangled about their fees. Their shouts to draw custom to their particular boat were unceasing. Their cries gave names to the comedies *Northward Ho*, *Eastward Ho*, *Westward Ho*, and *Oars or Sculls*. Dekker, *Devils Answer to Pierce Pennylesse*, *Pr. Wks.* 2. 117, claims that at the Thames you are 'bayted by whole kennels of yelping watermen . . . at Westminster bridge, and ready to be torne to peeces to haue two pence towed out of your purse'. Overbury, *Characters, A Waterman*, 'He keeps such a bawling at Westminster, that if the lawyers were not acquainted with it an order would be taken with him'; cf. also the lines devoted to him in Turner's *Dish of Stuff*, and *Bar. Fair* 5. 3, where the puppet play is a satire on watermen. Besant, *London* 368, estimates that in 1603 there were 2,000 boats and 3,000 boatmen on the river. There is knowledge to be gained of them through their poetic brother, John Taylor 'the Water Poet,' who published his poems in 1633.

38. **a motion . . . one of the French puppets.** Strutt, *Sports and Past.*, p. 143, speaks thus of the introduction of marionettes: 'It is highly probable, that necessity suggested to him (the tragitour) the idea of supplying the place of his human confederates by automaton figures made of wood, which, by means of wires properly attached to them, were moved about, and performed many of the actions peculiar to mankind; and, with the assistance of speeches made for them behind the scenery, produced that species of drama commonly distinguished by the appellation of a droll, or a puppet-play; wherein a facetious performer, well known by the name of Punchinello, supplied the place of the Vice, or mirth maker, a favorite character of the moralities.' The best account of the motions and allied entertainments is Chambers's *Mediaeval Stage*, 2. 149 ff. In Fleet Street the motions might always be found, but at the fairs were collected the greatest numbers. Their subjects can be seen from the following: *Every Man Out* 2. 1, p. 64: 'They say, there's a new motion of the city of Ninevah, with Jonas and the whale, to be seen at Fleet-bridge.' Marston, *Dutch Courtezan* 3. 1:

BEAT. A motion, sister.

CRISP. Ninevah, Julius Caesar, Jonas, or the destruction of Jerusalem.

39-40. **innocent out of the hospitall.** As illustrating the use

of this word for 'idiot' W. copied from a parish church register, 'Thomas Sole, an innocent, about the age of fifty years and upward, buried 19th September, 1605'. But the word is frequent in old plays. Field, *Amends for Ladies* 1. 1, Haz.-Dods. 9. 102 :

FEE. When I was a child, an infant, an innocent—

MAID. (*aside*) 'Twas even now.

Interlude of the Four Elements, Haz.-Dods. 1. 42 :

Nay, God forbid ye should do so,
For he is but an innocent
In manner of a fole.

Lear 3. 6. 9 (*addressing the fool*):

ENG. Pray, innocent, and beware the foul fiend.

41. a **playse mouth** : i. e. twisted. Dekker, 2 *Honest Whore* 2. 1: 'I should have made a wry mouth at the world like a playse.' Nashe, *Lenten Stuff*: 'None woone the day but the Herring, whom all their clamorous suffrages saluted *Vive le Roy*, save only the playse and the butte, that made wry mouthes at him, and for their mocking have wry mouths ever since.' Nares gives an example from T. Lodge, Beloe's *Anecdotes* 2. 115 :

This makes Amphidius welcome to good cheer
And spend his master fortie pounce a yeere,
And keep his please-mouth'd wife in welts and gardes.

54. **coacted**. C. quotes an example of this harsh and unusual word, Fabyan, vol. 1, ch. 140: 'But that was to their harme, for they lost the feeld, and were coacted to flee.'

ACT III. SCENE V.

10. **the owle**. For some centuries the belief that the owl and raven mean bad luck to the beholder has been a popular superstition. Brand, *Pop. Antiq.* 3. 206, discusses the ill-omened owl. Chaucer, *Assembly of Foules* 235 :

The jelous swan, ayenst his deth that singeth,
The owle eke, that of deth the bode bringeth.

Spenser, *Faerie Queene* 1. 9. 33, 6 :

On top whereof aye dwelt the ghastly owle,
Shrieking his baleful note.

Com. of Err. 2. 2. 192:

We talk with goblins, owls and sprites;
If we obey them not, this will ensue,
They'll suck our breath, or pinch us black and blue.

Rich. III 4. 4. 509:

RICH. Out on you, owls! nothing but songs of death?

16. **night-crow.** Another much feared bird; cf. Brand, *ibid.*
3. 211 ff. 3 *Hen. VI* 5. 6. 45:

The night-crow cried, aboding luckless time.

Marston, 2 *Antonio and Mellida* 1. 1:

'Tis yet dead night . . .
No spirit moves upon the breast of earth,
Save howling dogs, night crows, and screeching owles,
Save meagre ghosts, Piero, and black thoughts.

C. calls attention to Newman's *Night-Crow; a Bird that breedeth Brawles in many Families and Householdes*, &c. (1590).

24-5. **the conduit or the bake-house, or the infant'ry that follow the court.** These exemplify places where crowds of people, often low enough company, might be found. In *S. of News* 3. 2, p. 246, the gossips criticize the legalized news:

TAT. I have better news from the bakehouse, by ten thousand parts, in a morning; or the conduits in Westminster.

Massinger, *Parliament of Love* 4. 5:

Live to be wretched; live to be the talk
Of the conduit and the bakehouse.

Trall, *Soc. Eng.* 3. 575, writes of the first of these news centers: 'Familiar sights in London streets were the conduits of water flowing at the junction of thoroughfares, the water carriers or "cobs" with their casks of water, selling to those who preferred not to go to the conduit for it.' There was the oft-mentioned Great Conduit in Cheap near its junction with the Poultry; the Little Conduit at the West End facing Foster Lane and the Old 'Change. G. explains that the *infantry* were the lower order of servants and followers necessary to the court train, described by Webster in the *White Devil*, vol. 2. 160: 'A lousy knave, that within this twenty years rode with the black-guard in the duke's carriages, amongst spits and dripping pans.' Further reference to the conduits may be found in Stow, *Survey* 1. 49, and in Rye, *Eng. as seen by*

Foreigners (ed. 1865), p. 8. The news centers at the conduits were to soon disappear, for in the year *Epiceane* was written the New River for the supply of water was begun, May 1609, and opened Michaelmas day 1613 by Hugh Myddleton, a private citizen and goldsmith.

27. **lippis & tonsoribus notum.** Horace, *Sat.* 1. 7. 3: 'Omnibus et lippis notum et tonsoribus esse'—to be known to everybody, to all the world.

33. **my eaters? my mouthes.** The list of epithets heaped upon servants seems as long as the sorts of ill treatment to which they were subject. Especially are they scored for great appetite and little industry, as in the case of runaway Launcelot, *Mer. of Ven.* 2. 5:

SHY. Thou shalt not gormandise,
As thou hast done with me:—what, Jessica!—
And sleep and snore, and rend apparel out.

Every Man Out 5. 1, p. 159: PUNT. 'I, like a dull beast, forgot to bring one of my *cormorants* to attend me.'

Lear 2. 2. 14:

Osw. What dost thou know me for?

KENT. A knave; a rascal; an eater of broken meats; a base, proud, shallow, beggarly, three-suited, hundred-pound, filthy, worsted-stocking knave.

Ant. and Cleop. 3. 13. 106:

Ha!

Have I my pillow left unpress'd in Rome,
Forborne the getting of a lawful race,
And by a gem of women, to be abused
By one that looks on feeders?

Other similar names for servants are in Davenant, *The Wits* 3. 1: 'Tall eaters in blue coats;' Fletcher, *Nice Valour* 3. 1: 'Servants he has, lusty tall feeders.' Even Simion Eyre in Dekker's *Shoemaker's Holiday* calls his men in like terms: 'Where be these *cannibals*, these varlets, my officers?' Massinger, *New Way to Pay Old Debts* 1. 3:

Why you slaves,
Created only to make legs and cringe,
To carry in a dish and shift a trencher,
That have not souls, only to hope a blessing,
Beyond black jacks or flagons. You that were born
Only to consume meat, and drink and fatten
Upon reversions.

48. **humor, and silence of the night.** *Humor* may have been suggested by the word used in the source, Libanius, 'media et intempesta nox'. Jonson gives night the same designation in *The Vision of Delight*, vol. 7. 284:

DELIGHT. Our sports are of the humorous Night,
Who feeds the stars that give her light.

And Spenser, *Faerie Queene* I. I. 36:

The drouping night thus creepeth on them fast
And the sad humour loading their eye liddes, . . .
Sweet slumbering deaw.

49-50. **iollities of feast, of musique, of reuells.** Brand, *Pop. Antiq.* 2. 133-41, describes the various ceremonies customary at a wedding. The service was generally performed in the church; the party came home with music, feasted in a house decorated with flowers and draperies, and danced, or, if the family were noble, preceded the dance with a masque. Jonson suggests some of these details *Epicæne* 3. 6. Strutt, *Manners and Customs* I. 76, concludes that after the feast 'the remaining part of the day was spent by the youth of both sexes in mirth and dancing, while the graver sort sat down to the drinking bout in which they highly delighted'.

51. **your Hymen.** Hymen or Hymenæus, the Greek god of marriage, came in Elizabeth's time to have the meaning here given the word, 'marriage' or 'wedding', a meaning which is now very rare.

62. **citterne.** An instrument of this kind was in every barber's shop. Larwood and Hotten, *History of Signboards*, p. 343, quote from Tom Brown in his *Amusements for the Meridian of London*: 'A cittern and a barber is as natural as milk to a calf or the bears to be attended by a Bagpiper.' The cittern is also mentioned by Ned Ward: 'I would sooner hear an old barber ring *Whittington's Bells* upon a cittern.' G. refers to the following. Middleton, *Mayor of Quinborough* 3. 3: 'I gave that barber a fustian suit, and twice redeemed his cittern.' Dekker, 2 *Honest Whore*, 5. 2: 'A barber's cittern for every serving-man to play upon.' And in *Defence of the Female Sex*, the writer observes of a virtuoso, that 'his inventory can be no more compleat without two or three remarkable signatures, than an apothecary's shop without a tortoise and a crocodile, or a barber's without a battered cittern.' Cf. also Knight, *London* I. 142.

64. **Egypt's ten plagues.** Cf. Exodus 7 ff.

68. **get the poxe with seeking to cure it.** The French pox, *Morbus Gallicus*, called in England simply 'the pox'. Cf. Creighton, *History of Epidemics in Britain* 1. 414 ff. Cutbeard's interest is explained by the scene at the barber's in Beaum. and Fletcher's *Knight of the Burning Pestle* 4. 4; or Hall, *Virgidemiarum* 4. 1. 162. In the time of Henry VIII, 32^o, c. 42 (1540), the barber and surgeon was distinguished from the physician; the barber's sphere of activity was limited to minor cases like blood-letting, and to such work as a dentist now does; physicians were at the same time prohibited from 'barbery' or shaving. Henry VIII founded the 'Faculty of Physic at Oxford and Cambridge, and the College of Physicians in London'. Cf. Traill, *Social Eng.* 3. 151. Earle, *Micro-C.* no. 42: 'A Surgeon differs from a Physitian as a sore do's from a disease, or the sicke from those that are whole, the one distempers you within, the other blisters you without.' Barbers were finally separated into distinct corporations by George II in 1745.

70. **lock.** The fantastic hair-dressing indulged in by the fashionable men of the time is inveighed against by Dekker, *Guls Horn-Booke*, ch. 3; by Stubbes, *Anat. of Ab.*, esp. part 2. 50; by Prynne, *Unlovliness of Love-locks*; and by Hall, *On the Loathsomeness of long Hair*. Shakespeare, through Brabantio, *Oth.* 1. 2. 68, speaks of 'The wealthy curled darlings of our nation', and the First Watchman in *Much Ado* 3. 3. 182: 'One deformed is one of them: I know him; 'a wears a lock.' Davenant, *Love and Honour* 2. 1: 'A lock on the left side, so rarely hung with ribanding;' and Lyly, *Mydas* 3. 2: 'How will you be trimmed, sir? Will you have your beard like a spade, or a bodkin? A penthouse on your upper lip, or an alley on your chin? A low curl on your heade like a ball, or dangling locks like a spaniell? Your mustachoes sharp at the ends like shoemakers aules, or hanging downe to your mouth like goates flakes? Your love-locks wreathed with a silken twist, or shaggie to fall on your shoulders?'

73. **shop.** Scott's *Fortunes of Nigel*, ch. 21, has a description of the shop of Benjamin Suddlechop, the Fleet Street barber, which is excellent in its detail.

75. **balles.** Soap seems only to have been molded into this

shape. *Mag. Lady* 2. 1, p. 48: Boy. 'A half-witted barbarian, which no barber's art, or his balls, will ever expunge or take out.' *Gyp. Metamor.*, vol. 7. 406:

An ointment . . . yet without spells,
By a mere barber, and no magic else,
It was fetch'd off with water and a ball.

Marston, *Dutch Courtezan* 3. 3: COCLEDEMOY. 'A ball to scour—a scouring ball—a ball to be shaved!' He uses this as a vender's cry when in disguise. Dekker, *Seuen Deadly Sinnes, Pr. Wks.* 1. 62, addresses: 'O you that bandie away none but sweete washing Balles, and cast none other then Rose-waters for any mans pleasure.' Stubbes enters them among the *Abuses*, part 2. 50, not because they made for cleanliness, surely, but because they were perfumed: 'Then shall your mouth be bossed with lather, or fome that riseth of the balles (for they haue their sweete balles wherewith-all they vse to washe); your eyes closed must be anointed therewith also. Then snap go the fingers, ful brauely, got wot.'

84. **caruing lanternes in paper.** Cheap lanterns were made of paper rather than horn. In *The Ordinary* 1. 2, Haz-Dods. 12. 220, Slicker likens Potluck's face to 'an oil'd paper-lantern'. Selden, *Table Talk*, under *Religion*, p. 104: 'Religion is made a Juggler's Paper; now 'tis a Horse, now 'tis a Lanthorn, now 'tis a boar, now 'tis a man. To serue Ends Religion is turn'd into all Shapes.'

85. **no baud carted . . . to employ a bason of his.** When bawds and other infamous persons were carted, it was usual for a mob to precede them, beating metal basins, pots, and other sounding vessels, to increase the tumult, and call the spectators together. So *Bar. Fair* 4. 3, p. 465:

URS. You know where you were taw'd lately; both lash'd and slash'd you were in Bridewell.

ALICE. Ay, by the same token you rid that week, and broke out the bottom of the cart.

Cf. *New Inn* 4. 3, p. 384; Stow, *Survey* 5. 317.

90. **Eat eare-waxe.** Brand, *Pop. Antiq.* 2. 361, explains that 'It was formerly part of a barber's occupation to pick the teeth and ears. So in the old play of *Herod and Antipater*, 1622, Tryphon the barber enters with a case of instruments, to each of which he addresses himself separately:

Toothpick, dear toothpick; earpick, both of you
Have been her sweet companions!'

I'll helpe you. True-wit is ready to aid Morose in devising imaginary punishments for the tell-tale barber. The same self-conscious putting of wits together for the pleasure of inventing abuse occurs in *Volp.* I. I, p. 192, when Mosca is deriding Volpone to Corvino, and his images become exhausted: 'Nay, help, sir!' and Corvino complies; also *Alchem.* I. I, p. 21: 'Your Sol, and Luna,—Help me.'

90-1. **draw his owne teeth.** Together with the occupations of shaver, hair-dresser, and surgeon already mentioned, the barber combined that of dentist. Dekker, *Lanthorne and Candle-Light, Pr. Wks.* 3. 273: 'Some of the *Horse-hunters*, are as nimble Knaues in finding out the infirmities of a Iade, as a Barber is in drawing of teeth.'

99. **a rag left him, to set vp with.** In his work as a letter of blood the barber had need of such paraphernalia. Brand, *Pop. Antiq.* 2. 359, quotes from Gay, *Fables* I. 22, *The Goat without a Beard*:

His pole with pewter basins hung,
Black rotten teeth in order strung,
Rang'd cups that in the window stood,
Lin'd with red rags to look like blood,
Did well his three fold trade explain,
Who shav'd, drew teeth, and breath'd a vein.

105. **new-paint his pole.** The significance of the barber's pole, still so common a sign in our own day, has been much discussed. I subjoin the account of Larwood and Hotten, *History of Signboards*, and that of Brand, *Pop. Antiq.* The former, p. 341, write: 'The barber's pole . . . dates from the time when barbers practiced phlebotomy: the patient undergoing this operation had to grasp the pole in order to make the blood flow more freely. This use of the pole is illustrated in more than one illuminated MS. As the pole was of course liable to be stained with blood, it was painted red: when not in use, barbers were in the habit of suspending it outside the door with the white linen swathing-bands twisted around it; this in latter times gave rise to the pole being painted red and white, or black and white, or even with red, white, and blue lines winding around it. It was stated by

Lord Thurlow in the House of Peers, July 17, 1797, when he opposed the Surgeon's Incorporation Bill, that by a statute still in force the barbers and surgeons were each to use a pole, the barbers were to have theirs blue and white striped, with no other appendage; but the surgeons . . . were to have a gallipot and a red flag in addition, to denote the particular nature of their vocation.' Brand, *Pop. Antiq.* 2. 359: 'The barber's pole has been the subject of many conjectures, some conceiving it to have originated from the word poll or head, with several other conceits as far-fetched and as unmeaning; but the true interpretation of that parti-coloured staff was to show that the master of the shop practiced surgery, and could breathe a vein as well as mow a beard. Such a staff being to this day, by every village practitioner, put into the hand of a patient undergoing the operation of phlebotomy. The white band, which encompasses the staff, was meant to represent the fillet thus elegantly twined about it. . . . That this is a very ancient practise, appears from an illumination in a missal of the time of Edward the First in the possession of Mr. Wild.'

116. **a colliers throat.** True-wit implies that it would be degrading to hang for killing so insignificant and rascally a person as a collier. Dekker, *Seuen Deadly Sinnes*, has Lying enter the city unseen among 'Colliers with carts most sinfully loaden'. Greene, *Quippe for an Vpstart Courtier*, Wks. 11. 259, shows their notorious knavery: 'Though I am blacke I am not the Diuell, but indeed a Colier of Croiden, and one sir that haue sold many a false sack of coales, that both wanted measure and was halfe full of dust and drosse.' And further, in his *Art of Conny-catching*, Wks. 10. 51 ff., there is a *Pleasant Discouery of the coosenage of Colliers*; cf. the comedy, *Grimm, Collier of Croyden*, Haz.-Dods. 11. Sir Toby's application of the word to the devil shows how undesirable a soubriquet it had become, *Twelfth Night* 3. 4. 130: 'Hang thee, foul collier!'—which, by the way, is the very direction that enraged Face shouts at Subtle, *Alchem.* 1. 1, p. 16.

117. **chance-medlee.** It would seem that Jonson had fallen into the error pointed out by *N. E. D.* of using this word for 'pure chance' rather than in the legal meaning of 'the casual killing of a man, not altogether without the killer's fault, though without an evil intent.' Cf. *Every Man Out* 3. 2, p. 12.

ACT III. SCENE VI.

28. **Complement.** Of this oft-used word Jonson says, *Disc.* 142, vol. 9. 209: 'You are not to cast a ring for the perfumed terms of the time, as *accommodation, complement, spirit, &c.*, but use them properly in their place, as others.' Cf. note, *complement*, I. I. 136.

41. **absolute behaviour.** *Absolute* is seldom found in the sense of 'perfect' now. Cf. *Hen. V* 3. 7. 27: 'Indeed, my lord, it is a most absolute and excellent horse.' *M. W. of W.* 3. 3. 66: 'Thou wouldst make an absolute courtier.' *Coriol.* 4. 5. 143:

AUF. Therefore, most absolute sir, . . . take
The one half of my commission.

Two Noble Kinsmen 2. 1: 'They are famed to be a pair of absolute men.' *Meas. for Meas.* 5. 1. 44: 'As shy, as grave, as just, as absolute.' Marston, *What you Will* 4. 1: MALEZ. 'O, but your servant Quadratus, the absolute courtier.' Lyly, *Campaspe* 3. 3: APELLES. 'It were pitie but that so absolute a face should furnish Venus temple amongst these pictures.'

55-6. **set vp a side**: i. e. to become partners in a game of cards.

68. **gloues.** It is a very old custom in England to give gloves to the wedding-guests. Beck, *Gloves, their Annals and Associations*, London, 1883, pp. 235-8, says they were sent also to absent friends interested in the wedding, a point supported by such incidents as that in Field, *Amends for Ladies* 1. 1, Haz.-Dods. 11. 106: SEL. 'I am come from Master Ingen this morning, who, is married, or to be married; and though your ladyship did not honour his nuptials with your presence, he hath by me sent each of you a pair of gloves.' Cf. *Bar. Fair* 3. 1, p. 424: 'And my wedding gloves too! that I never thought on afore. All my wedding gloves, gingerbread? O me! what a device there will be to make 'em eat their fingers' ends!' It was a fine device, seeing that the usual wedding glove was a fancy affair of leather, silk, or worsted, perfumed and laboriously embroidered. Beaum. and Fletch. *Scornful Lady* 1. 1:

If my wedding-smock were on,
Were the gloves bought and given, the licence come,
Were the rosemary branches dipt, and all
The hippocras and cakes eat and drunk off.

Herrick, *Hesperides* 617:

What posies for our wedding rings,
What gloves we'll give, and ribbanings.

73. **where be our skarfes.** Brand, 2. 110, speaks of the custom of giving *favors*, fancy ribbons, or scarfs, as are found in the *Collier's Wedding*:

The blithesome, bucksome country maids,
With knots of ribands at their heads,
And pinners flut'ring in the wind,
That fan before and toss behind,
Like streamers in the painted sky,
At every breast the favours fly.

75. **brides colours.** It was the custom for bride and groom to have their particular color of ribbon, which their respective friends wore in their honor. So Chamberlain writes (quoted by C., vol. 7. 443) on the 5th of January, 1613-14: 'On the New Year's day was the Tiltings of ten against ten. The bases, trappings, and all other furniture of the one party was murrey and white, which were the Bride's colours; the other green and yellow for the bride-groom.' Jonson satirizes this in the *Tale of a Tub* 1. 2, p. 134, when Turfe, whose daughter is to marry John Clay, remarks: 'Son John shall bid welcome all, this day; we'll zerve under his colours.' And the general use of colors is the subject of a lengthy satiric treatment in *Cyn. Rev.* 5. 2. 307 ff. Brand, 2. 111, quotes from the *Fifteen Comforts of Marriage*, concerning the colors used by brides with regard to their due significance: 'For the favours-blue (truth), red (justice), peach-colour and orange-tawny. For the young ladies' top-knots flame-colour, straw-colour (plenty), peach-colour, grass-green (youthful jollity), and milk-white. For the garters, a perfect yellow, signifying honour and joy.'

82-3. **biggen, to the night-cap.** A biggen as here used was the cap an infant wore, just as the night-cap was worn by men of years; but 'biggin' stands for the profession of law in Mayne, *City Match*:

One, whom the good old man, his uncle,
Kept to the Inns of Court, and would in time
Have made him barrister, and raised him to
The satin cap and biggin.

Volp. 5. 5, p. 306, Mosca's advice to the advocate Voltore is to

'get you a biggin more'. And *Pierce Peniless's Supplication to the Deuil* (1592): 'Vpon his head he wore a coarse biggin, and next it a garnish of night-caps, with a sage button cap' is said of the usurer. It is distinctly a child's cap in *The Masque of Christmas*, vol. 7. 261: 'Baby-cake, drest like a boy, in a fine long coat, biggin, bib, muskender, and a little dagger.'

91-2. **no garters? . . . no epithalamium? no masque?** Brand, 2. 127, writes that it was from early times a custom at weddings for the young men to strive (immediately after the ceremony) to gain possession of the bride's garters. 'This was sometimes done before the very altar. The bride was gartered with ribbons for the occasion.' Another custom, as crude and generally coupled with that of the garters, was the endeavor to possess themselves of the groom's points. So Brooke, *Epithalamium*, in *England's Helicon*:

Youths, take his poynts, your wonted rights;
And maydens, take your due, her garters.

Herrick, *Hesperides* 284:

Quickly, quickly then prepare,
And let the young men and the bride-maids share
Your garters; and their joyntts
Encircle with the bride grom's points.

Formal marriage songs were fashionable among the nobility of Jonson's day; cf. Spenser's beautiful poem and those Jonson wrote in connection with his masques. He says of his own in *Masque of Hymen*, vol. 7. 65: 'I made it both in form and matter to emulate that kind of poem, which was called Epithalamium, and by the ancients used to be sung when the bride was led into her chamber.' Concerning **masques** we only quote, in addition to what has been said, a few words from the indispensable Brand, who says, 2. 161: 'Among the higher ranks there was . . . a wedding-sermon, an epithalamium, and at night a masque.'

102. **diuerted vpon mee.** A construction very unusual, made probably with the Latin in mind, *divertere*, to turn away or aside.

107. **a rude groome.** Centaure, taking advantage of the meaning of 'servant', which also belongs to *groom*, makes a pun.

108-9. **to be grafted, and haue your hornes, &c.** Concerning the origin and history of the idea of 'horning' a husband by proving unfaithful to him, *N. E. D.* has the best account, finding

it common to many languages and as old as classic Greek. There are other conjectures, one of a whimsical nature, in *Notes and Queries*, 6th Series, vol. 10. Shakespeare has a fantastic explanation of the ram's horns falling into the Emperor's court, *Tit. Andron.* 4. 3. 70 ff., and a detailed joke on horn-book and horn, *L. L. L.* 5. 1. 69 ff. Brand has collected a quantity of material on this subject, and it may be found in the *Pop. Antiq.* 2. 181-202, under *Cornutes*.

114-15. **in a very sad cup.** Wine was necessary at a bridal, a bride-cup being often drunk at the altar itself. *Compleat Vintner* (1720), quoted by Brand, 2. 137:

What priest can join two lovers' hands,
But wine must seal the marriage-bands?
As if celestial wine was thought
Essential to the sacred knot,
And that each bridegroom and his bride
Believ'd they were not firmly ty'd
Till Bacchus, with his bleeding tun,
Had finished what the priest begun.

New Inn 5. 1, p. 404:

LORD B. Get our bed ready, chamberlain,
And host, a bride-cup.

115. **Goe too.** Schmidt calls this 'a phrase of exhortation or reproof'. Jonson uses it again, 3. 1. 57, but it is far less often in the mouths of his characters than in those of Shakespeare. *Tempest* 5. 297; *Two G. of Ver.* 2. 1. 13; *M. W. of W.* 1. 4. 165, 2. 2. 159, &c.

ACT III. SCENE VII.

2. **varietie of noyses.** Groups of different sorts of players, fiddlers, and trumpeters. This wedding seems not to have been noisier than others of the common people. *Christian State of Matrimony* (1543), p. 48: 'They came with a great noise of harpers, lutes, kyttles, basen, and drommes, wherwyth they trouble the whole church, and hyndre them in matters pertayning to God.' Puttenham, *Arte of English Poesie* (1589), p. 69, writes of 'blind harpers, or such like tauern minstrels that giue a fit of mirth for a groat, and their matters being for the most part stories of old time, as the Tale of Sir Topas, the Reportes of Beuis of Southamp-

ton . . . made purposely for recreation of the common people at Christmas dinner, and bride-ales'.

18-19. **wedding dinner.** To preserve La-Foole's dignity it should be explained that his bringing in a banquet was not an act unprecedented, for Harrison, in his *Description of England*, explains: 'In feasting, also, the husbandmen do exceed after this manner, especially at bridales . . . where it is incredible to tell what meat is consumed and spent; each one brings such a dish, or so manie, with him, as his wife and he doo consult vpon, but, alwaies with this consideration, that the leefe friend shall haue the better prouision'. *Tale of a Tub*, Dame Turfe insists that the dinner must be eaten to music, and Clench upholds her:

She is in the right, sir; vor your wedding dinner
Is starv'd without the music.

33. **How like you her wit.** So Fastidious, anxious for the reputed wit of Saviolina, asks Macilente in *Every Man Out* 3. 3, p. 120: 'How like you her wit?' And Macilente answers, less affectedly, but hardly more sincerely than Mavis: 'Her ingenuity is excellent, sir.'

34. **prettily . . . well.** In present-day English an adv. of manner cannot modify other adv.; cf. *Cyn. Rev.* 1. 1, p. 228: 'Indeed, I think, next a traveller, he does prettily well.' *Bar. Fair* 3. 1, p. 421: 'I like that device of your smiths, very pretty well.' *S. of News* 2. 1, p. 211: PEN. CAN. 'They pass the compliment prettily well.'

42. **Heralds.** The heralds at arms, the royal trumpeters. *S. of News* 1. 2, p. 182:

PEN. JR. I should have made shift
To have laugh'd as heartily in my mourner's hood,
As in this suit, if it had pleas'd my father
To have been buried with the trumpeters.

PICK. The heralds at arms, you mean.

PEN. JR. I mean
All noise that is superfluous!

The heralds at arms were originally the announcers of important news of any kind, and called the attention of the populace to themselves by blowing upon their horns.

ACT III. SCENE I.

3-4. **Chronicles of the land.** The histories which began with Stow, Camden, Holinshed and others, had grown numerous enough to furnish many a jest for play-makers. Cf. Mayne, *City Match* 1. 1, where a thrust is made at Stow in :

'Tis past the wit o' th' court of aldermen,
Next merchant-tailor, that writes chronicles,
Will put us in.

9. **neesing.** This old form is familiar in Job 41. 18: 'By his neesings a light doth shine', as is said of the Leviathan. Dekker, *Lanthorne and Candle-Light*, *Pr. Wks.* 3. 277, uses it of a horse: 'At length, with a little neezing more, his nose will be cleaner then his Maisters the Horse-courser!' **dauncing.** Early in the sixteenth century the English gained a reputation for being excellent dancers. Strutt, *Sports and Past.* 174 ff., discusses the subject, and its place in all holiday functions taken part in by nobility, the middle classes, and their inferiors, quoting from *The Four Elements* the accusation that the people at large love 'pryncypally disportes, as daunsynge, syngynge, toys, tryfuls, laughynge, and gestyng'. The most abusive words in Stubbes's denunciatory vocabulary are expended against dancing, pp. 156 ff. Burton discusses it *Anat. of Mel.*, pp. 541-2. Shakespeare refers often, but briefly, as in *Twelfth Night* 1. 3. 136, and *Hen. V* 3. 5. 32, to lavoltas, galliards, corantos. And Marston, *Malcontent* 4. 1: '*Les quanto*, lady, *Pensez-bien*, *Pas-a-regis*, or *Bianca's brawl*?' To which question Aur. answers, 'We have forgot the brawl'. Selden, *Table Talk*, p. 62: 'The Court of *England* is much alter'd. At a solemn Dancing, first you had the grave Measures, then the Corantoes and the Galliards, and this is kept up with Ceremony, at length to *French-more*, and the Cushion-Dance, and then all the company Dance, Lord and Groom, Lady and Kitchen-Maid, no distinction. So in our Court in Queen *Elizabeth's* time Gravity and State were kept up. In King *James's* time things were pretty well. But in King *Charles's* time, there has been nothing but *French-More* and the Cushion-Dance, *omnium gatherum*, tolly, polly, hoite come toite.' The *brawl* (Fr. *braule*) was done by several persons holding hands in a circle; the *pavin* was slow and grave;

the dignified *measure* formed part of the Revels of the Inns of Court; the *Canary* was a sprightly and popular dance, so corantoes, lavoltas, jigs, and galliards. There is an old book of 1588 on dancing—Arbeau, *Orcheseographie*.

11. *furie*. Cf. also 4. 2. 80. The application of the name of the Eumenides to an angry or malignant woman appears as early as Chaucer, *Troil. and Cress.* 1488. It is common in Jonson's time, Beaum. and Fletch. *Philaster* 2. 4:

Come sir,

You put me in a woman's madness, the glory of a fury.

20. **I shall goe away i' the iest else.** 'I shall die laughing.'

21. **nest of night-caps.** This word seems at times to mean a series of articles of diminishing sizes, and at times to mean simply 'a collection'. Cf. Marston, *Dutch Courtezan* 1. 1: 'Cogging Cocledemoy is runne away with a neast of goblets.' Dekker, 2 *Honest Whore* 1. 3, Lodovico asks in allusion to the traders' caps: 'Carolo, didst e'er see such a nest of caps?' *Bar. Fair*, Induct. p. 349: 'If there be never a servant-monster in the fair, who can help it, he says, nor a nest of antiques?' *Ibid.* 4. 4, p. 472: 'I have a nest of beards in my trunk.'

24-5. **like him o' the sadlers horse in Fleet street.** I find no description of the saddler's sign. 2 *Hen. IV* 2. 4. 270, Falstaff laughs at Poin because 'he wears his boots very smooth, like unto the sign of the leg', and somehow the boots are suggestive of a saddler's sign, though 'the sign of the leg' was the prerogative of every hosier.

34. **come about to thee:** 'to side with'. So *Cat.* 2. 1, p. 228:

CUR. You will repent these moods, and ere't be long too,
I shall have you come about again.

Ibid. 4. 4, p. 294, Sanga says of the Allobroges: 'They're come about, and won to the true side'.

39. **if shœe be short.** This ridiculous advice from Ovid is repeated in Marston, *Dutch Courtezan* 3. 1: Crispinella insists, 'Nay, good, let me still sit; we low statures love still to sit, lest when we stand we may be supposed to sit'. Cf. the conversation between Speed and Launce, *Two G. of Ver.* 3. 2.

43. **carue the lesse, and act in gloues.** *Act* must mean,

'gesticulate', for the source, *Ars Amatoria* 3. 275 reads: 'Exiguo signet gestu quodcunque loquetur.' It was usual for women to carve at table. *D. A.* 2. 3, p. 70, Engine praises Dick Robinson who impersonates a woman:

But to see him behave it,
And lay the law, and carve, and drink unto them, . . .
It would have burst your buttons, or not left you
A seam.

M. W. of W. 1. 3. 50, Falstaff enumerates the virtues of Mrs. Ford: 'Briefly, I do mean to make love to Ford's wife; I spy entertainment in her; she discourses, she carves, she gives the leer of invitation.'

44. **discourse fasting.** *Fasting*, unusual in its form, is suggested by the Latin word in the context of the source *Ars Amatoria* 3. 277, *jejuna*. *Two G. of Ver.* 3. 1. 325: 'She is not to be kissed fasting.'

51. **I loue measure.** So Shakespeare says, *Much Ado* 2. 1. 74: 'There is a measure in everything.' And so the French early began to feel the force of this word, e.g. *William de Palerne* 619: 'Sous sens le grant et sa mesure.'

56. **leave to liue.** Cf. Abbott, § 356, for the use of infinitive for gerundive. *Cyn. Rev.* 2. 1, p. 237: MERCURY. 'Nay Cupid, leave to speak improperly.' *Ibid.* Induct.: 'They could wish your poets would leave to be promoters of other men's jests.' *Cat.* 3. 5, p. 268: 'Leave to be mad.' *D. A.* 2. 1, p. 50: 'Bid him . . . leave to spread his nets in view.'

57. **Amadis de Gaule, or Don Quixote.** The first of these is a long Spanish *roman d'aventure* of the illegitimate son of Periou, King of Gaul, and Elisena, princess of Brittany, which was translated into French by Herberay in 1540. In 1592 the first four or five books were translated into English from the French by Wolfe; later, through Anthony Munday's translations (1553-1633), Amadis of Gaule and the Palmerin family grew widely known. Saintsbury, *French Literature*, p. 236, says: 'The book became immensely popular. It is said that it was the usual reading book for foreign students of French . . . To no single book can be so clearly traced the heroic romances of the early seventeenth century.' The first part only of **Don Quixote** had been printed at this time, coming out at Madrid in 1605. The second

part followed in 1615. Shelton's famous translation appeared 1612-20. Jonson couples these two knights of romance in *Alchem.* 4. 4, p. 146, when Kastril says to Surly :

You are a pimp and a trig,
And an Amadis de Gaule or a Don Quixote.

He had little patience with the literature of romance, and writes in *Underwoods, Execration upon Vulcan*, vol. 8. 400, that he would have expected vengeance from the fire-god :

Had I compiled from Amadis de Gaul,
The Esplandians, Arthurs, Palmerins, and all
The learned library of Don Quixote,
And so some goodlier monster had begot.

Burton, *Anat. of Mel.*, p. 352 : 'Such . . . read nothing but play books, idle poems, jests, Amadis de Gaul, the Knight of the Sun, the Seven Champions, Palmerin de Oliva, Huon of Bordeaux.' Drake, *Sh. and his Times*, quotes the advice of Moryson, *Itinerary* (1617), in his directions to a traveler how to acquire languages : 'I think no book better for his discourse than Amadis of Gaul ; for the knights errant, and the ladies of courts doe therein exchange courtly speeches, and these books are in all languages translated by the masters of eloquence.'

58-9. where the matter is frequent, &c. At court were given many entertainments to which the public were asked—masques, baitings, &c. In Elizabeth's reign **tilting** was a gorgeous and spectacular court amusement. Nichols, *Progresses*, 2. 125, describes one of the most splendid, lasting two days and given in honor of the French ambassadors who arrived in London April, 1581. The earl of Arundel wore engraved armor, with caparisons and horse furniture richly embroidered ; Lord Windsor wore gilt armor, master Philip Sidney blue and gilt ; their followers in crimson and gold, orange and black. Twenty warriors fought at the entertainment given for Duke Montmorenci, chief Marshal of France, when he came to England to receive the Order of the Garter. And Nichols, *ibid.*, 3. 41, relates how in 1590 Sir Henry Lee, the Queen's Champion, gave up his office in the tilt-yard to the Earl of Cumberland. But as no one below a squire could engage in a tournament, for the common people there were such games as tilting at the ring, quintain, or water quintain. Cf. Strutt, *Sports and Past.*, p. 111 ; Drake, *Sh. and his Times*, p. 269. Dekker devotes

much space to criticizing the morals of public audiences, *Guls Horn-Booke*, *Pr. Wks.* 2. 249: 'By sitting on the stage, if you be a knight, you may happily get you a Mistresse: if a meere *Fleet-street* Gentleman, a wife: but assure your-selfe, by continuall residence, you are the first and principall man in election to begin the number of *we three*.' All of chap. 3 concerns play-house misbehavior; and again in *Rauens Almanacke*, *Pr. Wks.* 4. 191 ff. it is given attention. Swetnam, *Arraignement of Women* (1617): 'If you meane to see the beare-baiting of women, then trudge to this Bear-Garden apace and get in betimes and view every room where thou mayst best sit for thy own pleasure.' Cf. Stubbes, *Anat. of Ab.*, pp. 144 ff., and Gossen, *School of Abuse*, Arber's Reprint, pp. 34 ff. Although Jonson takes this suggestion from Ovid, of making the church a rendezvous, it was singularly applicable to London in his day. The irreverent use to which St. Paul's was put between 1550 and 1650 is notorious; it was the common gossiping and business center for the 'wits and braveries' about town (cf. Earle, *Micro-C.* no. 52, and *Guls Horn-Booke*, ch. 4). Dekker, *Deuils Answer to Pierce Pennylesse*, *Pr. Wks.* 1. 115: 'Churches stand like Rocks, to which very ffew approach, for feare of suffering ship-wrack.' As early as 1550 Bishop Hooper wrote, *Later Writings* (Parker Soc., p. 129): 'Item, that the church warderes do not permit any buying, selling, gaming, outrageous noises, tumult, or any other idle occupying of youth in the church, church porch, or church-yard, during the time of common prayer or reading of the homily.' *Westward Ho* 2. 1, *Dram. Wks.* 2. 300:

MRS. HONEYSUCKLE. I'll come. The hour?

JUSTINIANUS. Two: the way through Paul's; every wench take a pillar; there clap on your masks: your men will be behind you; and before your prayers are half done be before you, and man you out at severall doors. You'll be there.' Cf. *ibid.* 2. 2.

66. **droning a tobacco pipe.** *N.E.D.* thinks that this expression for 'smoking' comes from a ludicrous comparison of puffing smoke to playing on a bagpipe. Other phrases are as comic—'to drink tobacco', 'to take a whiff', 'to breath tobacco'; but they are more common than this one, which occurs but in one other place, *Every Man Out* 4. 4, p. 132: 'His villanous Ganimede and he ha' been droning a tobacco pipe, there ever since yesterday noon.'

Jonson's comedies are full of allusions to the lately acquired

habit of smoking, quite naturally so, for in hunting out his countrymen's foibles none was more prominent in the social world than this. It seems to have been introduced first into Spain in 1560, when Hernandez sent some tobacco plants from Mexico. Nicot, the French envoy in Lisbon, introduced it into France in 1561. Ralph Lane, who was governor in 1584 of the English colony founded in America by Raleigh, and returned to England in 1586, is thought to be the bringer of the plant and its use into his country. Some writers maintain that Sir John Hawkins brought tobacco to England as early as 1565; but however that be, it was made fashionable by Sir Walter Raleigh. Jonson gives most attention to his satire on the use of the plant, *Every Man In, Every Man Out, Cyn. Rev., Alchem., and Bar. Fair*, where the feminine Falstaff, Ursula, the pig-woman, is herself a smoker. James I, *Counterblaste to Tobacco* (1604), Arber, 1895, is enlightening as being the vehement expression of Jonson's royal contemporary on what he considered the most unforgivable custom of his subjects. Fairholt has a very satisfactory *History of Tobacco*.

68. **the neere.** 'Near and next . . . are really the comparative and superlative of the adj. *nigh* (A.-S. *neah*), but they are no longer associated with *nigh* in our consciousness. They survive as independent words. *Near* has become a positive, and a new comparative has been formed from it—*nearer*, which really shows a double comparative ending.'—*W. and their W.* p. 200; cf. also Abbott, § 478. The old form of the comparative is frequent in the old plays. *Jack Juggler*, Haz.-Dods. 2. 125: 'But go no near, lest I handle thee like a stranger.' *Ralph Roister Doister*, Haz.-Dods. 3. 64:

Her thousand pound, if she be thrifty,
Is much near about two hundred and fifty.

76. **Ostend.** After a siege of three years and ten weeks this town was taken Sept. 8, 1604 by the Marquis Spinola. The slaughter aggregated 120,000 men on both sides. It seems to have made a deep impression on the contemporary mind, and to have been proverbial for brave resistance; cf. 1 *Honest Whore* 4. 1: 'Indeed, that's harder to come by then ever was Ostend.'

91. **alwaies.** W. is right in considering this a misprint for *all ways*. The context of the original is:

Sunt diversa puellis
Pectora; mille animos excipe mille modis.

98-9. **giue verses . . . buy 'hem.** Dekker told his gull that purchase was an excellent way to obtain poetry for one's own composition. *Cyn. Rev.* 3. 1, p. 259, Amorphus advises Asotus, who fears that the ladies may ask him for verses: 'Why, you must prove the aptitude of your genius; if you find none, you must hearken out a vein, and buy; provided you pay for the silence as for the work, then you may securely call it your own.'

100-2. **be frequent in the mention of quarrels, though you be staunch in fighting.** 'Though you should really be a brave man, and therefore not naturally inclined to boast of your valours; yet, to please your mistress, you may often make it the subject of your discourse'—so runs Gifford's lengthy paraphrase of a not very complicated passage. In relation to his own satire it is amusing to hear Pyrgus say of Jonson, *Poet.* 4. 5, p. 464: Horace is a man of the sword. And in *Satiromastix* Dekker repeats the phrase: 'Holds, Capten, 'tis known that Horace is valliant, and a man of the sword.' To be sure, Jonson had proved his personal valor in duel, as well as in the army.

102-3. **leaping ouer stooles.** A form of exercise often derided. Cf. *Every Man Out* 3. 3, p. 118:

FAST. By this hand, I'd spend twenty pound my vaulting-horse stood here now, she might see me do but one trick.

MAC. Why, does she love activity?

² *Hen. IV* 2. 4. 265:

DOL. Why does the prince love him so, then?

FAL. Because their legs are both of a bigness, and a' plays at quoits well, and . . . drinks off candles' ends for flap-dragons, . . . and jumps upon joined stools.

104. **learned counsell.** Cf. Dekker's list of tradesmen necessary to a gallant, *Guls Horn-Booke*, ch. 8: 'Your Tailor, Mercer, Haberdasher, Silkeman, Cutter, Linen-Draper, or Sempster stand like a guard of *Switzers* about your lodging.' **your french taylor** comes in for much ridicule from the pamphleteers and Dekker, *Deuils Answer to Pierce Pennylesse*, *Pr. Wks.* 1. 114: 'France, where the Gentlemen, to make Apes of Englishmen, whom they took dayly practising all the foolish tricks of fashion after their *Monsieur-ships*, with yards instead of leading Staues, mustred all the French Taylors together; who, by reason they had not their

haire, wore thimbles on their heads instead of Harnesse caps, euery man being armed with his sheeres and pressing Iron, which he calls there his goose (many of them being in France): Al the crosse caperers being plac'd in strong rankes, and an excellent oration cut out and sticht together, perswading them to sweat out their very braines, in deuising new french cuts, new french panes in honour of Saint Dennys, onely to make the giddy-pated Englishman consume his reuenues in wearīng the like cloathes.' Cf. *ibid.* *Seuen Deadly Sinnes* 59. As early as 1580 Harrison writes: 'Neither was it merrier with England, than when an Englishman was knowne abroad by his owne cloth, and contented himselfe at home with his fine carsie hosen, and a meane slop: . . . without such cuts and gawrish colours as are worne in these daies, and neuer brought in but by the consent of the French, who thinke themselues the gaiest men, when they haue most diuersities of iaggas and change of colours about them.'

116. **cherries . . . or apricots.** Cherries were a very common but favorite fruit with the English. Venders sold them everywhere in the market streets. 'May dukes, white heart, black heart, Kentish', all these with their luscious names were to be bought in season of the street-sellers from three- to sixpence a pound, of the shops at a price always from two- to threepence a pound higher. **Apricots** were grown in England early in Elizabeth's reign; in 1571 the queen sent the French ambassador a basket full of fine ones to show him what good fruit England produced (*Corres. dipl. de Fénelon*, Paris, 1840). As presents fruit was given by subjects to the queen herself, for Nichols quotes in *Progresses* 2. 104 ff., a list of gifts, one being 'Mrs. Morgan a box of cherries, and one of aberycocks'.

118. **Cheap-side.** It had been the chief market-place of the city since the time of Edward I, growing from a place of scattered markets and fairs to the street of Stow's day (*Survey* 3. 49), 'a very stately spacious street, adorned with lofty buildings; well inhabited by Goldsmiths, Linen-drapers, Haberdashers, and other great dealers'. To-day Cheapside is the central east and west thoroughfare of London, but no longer a fashionable shopping district.

120. **riddles.** The invention of riddles Jonson enumerates among other foolish occupations of the pen. In his *Execration upon Vulcan*, vol. 8. 400, he denies that he ever

Spun out riddles, or weav'd fifty tomes
Of Logographes, or curious Palindromes,
Or pump'd for those hard trifles, Anagrams.

120-1. **great one.** W. has a note to the effect that Jonson used here a stage term, 'where a less principal character acting in subordination to the first, and forwarding all his designs, was said *secundes partes agere*'. But the word was common in the sense of person of position: e.g. Dekker, *Belman of London, Pr. Wks.* 3. 71: 'Art thou a tyrant and delightest in the fall of Great-ones?'

148. **the best philtre i' the world.** Cunning women and quack-doctors encouraged belief in potions of this sort. Shakespeare speaks of such when he has Brabantio say, *Oth.* 1. 3. 59:

She is abus'd, stolen from me, and corrupted
By spells and medicines bought of mountebanks.

Cf. Burton, *Anat. of Mel.* 546 ff., and Gay, *Shepherd's Week* 4. 123 ff.:

Strait to the 'pothecary's shop I went,
And in love powder all my money spent;
Behap' what will, next Sunday after prayers,
When to the alehouse Lubberkin repairs,
These golden flies into his mug I'll throw,
And soon the swain with fervent love shall glow.

149-50. **madame Medea, or Doctor Foreman.** Medea is the greatest magician of the Greek myth. She helped Jason win the Golden Fleece from Colchis, slew by strategy Pelias, king of Iolchos, and then, in revenge for Jason's abandonment of her, slew his bride with a poisoned garment, and the father by fire. Dr. Simon Foreman (1552-1611) was the famous London quack believed to be Jonson's model for Subtle in the *Alchemist*. He was connected with the infamous Essex affair and Sir Thomas Overbury's death. His life is fully treated by Mr. Hathaway in the Introduction to his edition of the *Alchemist*, pp. 97 ff. Other sources of information concerning him are Nashe, *The Rise of Conjurers*; Lilly, *Life and Times*; and Foreman's *Journal*, published by Halliwell. Jonson speaks of him *D. A.* 1. 2, p. 16:

Ay, they do now name Bretnor, as before
They talk'd of Gresham, and of doctor Foreman.

Richard Nichol, *Overbury's Vision*:

Foreman was that fiend in human shape
That by his art did act the devil's ape.

151. the mounte-bank. This quack-doctor made his first appearance in England some three and a half centuries ago. He sold medicines, making pompous orations to the public, sometimes acting as juggler, &c., to gather a crowd and dispose of his wares. He seldom performed alone, and Strutt quotes from an old ballad entitled *Sundry Trades and Callings*:

A mountebank without his fool
Is in a sorrowful case.

Cf. Dekker, *Lanthorne and Candle-Light, Pr. Wks.* 3; and *Volp.* 2. 1, p. 203.

ACT III. SCENE II.

This scene is a parody on bear-baiting; its noisy fun must have been highly amusing to an audience accustomed to the rough sport of the Bear Garden. Hentzner, *Travels* (1590), thus describes the game: 'The bulls and bears . . . are fastened behind, and then worried by great English bull-dogs; but not without great risque to the dogs from the horns of the one and the teeth of the other; and it sometimes happens they are killed upon the spot. Fresh ones are immediately supplied in the place of those that are wounded or tired. To this entertainment there often follows that of whipping a blinded bear, which is performed by five or six men, standing circularly with whips, which they exercise upon him without any mercy.' Cf. the account of Ordish, *London Theatres*, pp. 237 ff., drawn from the Alleyn Papers. There is an advertisement in the *Dulwich Catalogue*, p. 83, and quoted by Wh.-C.: 'Tomorrowe beinge Thursdaie shalbe seen at the Bear-garden on the banc-side a great mach plaid by the gamesters of Essex, who hath challenged all comers whatsoever to plaie v dogges at the single beare for v pounds, and also to wearie a bull dead at the stake; and for your better delight shall have plasant sport with the horse and ape and whipping of the blind beare. Vivat Rex'. Naturally there was much inveighing against a game of such brutality, but it had its noble advocates; cf. *Gentleman's Magazine*, 1816, vol. 86, part 1, p. 205, where is reprinted a MS. of 1606 in defence of the game. Complaint against Bear-baiting as a Sunday diversion grew so strong that in 1625 James (Act 1, Cor. 1, ch. 1) forbids 'Bearbaiting . . . Bullbaiting, Enterludes, common Playes,

or other unlawful exercises or pastimes' on the Sabbath. The sport was made illegal in 1642. With what favor it was revived in Charles II's reign we find from Pepys, *Diary*, Aug. 14, 1666: 'After dinner with my wife and Mercer to the Bear-garden; where I have not been, I think, of many years, and saw some good sport of the bull's tossing of the dogs: one into the very boxes. But it is a very rude and noisy pleasure.' (Cf. also May, 1667; Sept. 9, 1667; Apr. 12, 1669.) Evelyn, *Diary*, June 16, 1670: 'I went with some friends to the Bear Garden, where was cock-fighting, dog-fighting, beare and bull baiting, it being a famous day for all these butcherly sports or rather barbarous cruelties. The bulls did exceedingly well, but the Irish wolfe-dog exceeded, which was a tall greyhound, a stately creature indeed, who beat a cruel mastif . . . Two poor dogs were killed: and so all ended with the ape on horseback and I most heartily weary of the rude and dirty pastime, which I had not seen I think in twenty years before.'

4. **bull, beare, and horse.** The cups which Otter designated by the fanciful names of the Bear Garden were doubtless of varying sizes, perhaps shaped or painted to represent the bull, bear, or horse. Cf. 4. 2. 139.

18. **Saint George, and saint Andrew.** This was a significant invocation, because, until James I joined the kingdoms, George of England and Andrew of Scotland had little real friendship for each other. Dekker, *Wonderfull Yeare, Pr. Wks.* 1. 97: 'S. George and S. Andrew that many hundred yeares had defied one another, are now sworn brothers.' And in his *Kings Entertainment through the City of London* (Mar. 15, 1603) he plans the following: 'St. George and St. Andrew (the Patrons of both Kingdomes) hauing along time lookt vpon each other, with countenance rather of meere strangers then of such neare Neighbours, vpon the present aspect of his *Maiesties* approach toward *London*, were (in his sight) to issue from two seuerall places on horsebacke, and in compleate Armour, their Brestes and Caparisons suited with the armes of *England* and *Scotland* . . . to testifie their leagued combination, and new sworne Brotherhood.' St. George was a Cappadocian soldier who attempted to convert Diocletian, and was put to death Apr. 23, 303. The dragon was a late addition to his history. He was very popular in the Middle Ages, and Richard

Cœur de Lion made him especially so among the English. At the Council of Oxford, 1222, his feast was ordered to be a national festival, and under Edward III he was recognized as the patron saint of England.

27. **off with his spurres.** Sir Amorous would have to lose his spurs if he proved a coward and unworthy the rank of which his spurs were the symbol. Thornbury, *Old and New London* 1. 297, writes that when Sir Francis Mitchell in 1621 was convicted of certain misdemeanors 'the Knights' Marshall's' men cut off the offender's sword, took off his spurs, and flung them away, proclaiming him 'an infamous arrant knave.' The gilt and silver spurs of the gallants were ridiculed by the satirists. Dekker, *Guls Horn-Booke*, p. 233: 'Be sure your siluer spurres dog your heeles!' Chapman, *Monsieur d'Olive* 3. 1: 'You may hear them half a mile ere they come at you . . . sixe or seuen make a perfect morrice-daunce; they need no bells, their spurs searue their turne.' Cf. Strutt, *Antiquities* 3. 98.

51. **Buz. Titiuilitium.** The first of these apparently meaningless words was used in many ways, especially in charms, and as part of the vocabulary of people supposed to be possessed; cf. *D. A.* 5. 5, p. 141. *Titivilitium* Ainsworth defines as 'paltry', 'good for nothing'; Cooper, in his *Thesaurus* (1587), 'an vgle thing of no value—a rotten threade.' G. quotes in regard to it from Plautus, *Cas.* 2. 5: 'Non ego istud verbum emissim titivilitio.' The name Titivile, evidently derived from this word, was a favorite appellation of the devil in the old moralities; cf. *Ralph Roister Doister* 1. 1: M. MERY. 'Sometime Tom Titiuile maketh us a feast.'

Mankind: Beware of Tytivillus, for he leayth no wey
That goth in vysybull and wyll not be sen; . . .
He ys worst of them all, God let him neuer then!

In the Townley play *Juditium*, Titivillus is a loquacious devil. Ward takes up this point, *Dram. Lit.* 1. 76, and Manly, *Predecessors of Shakespeare*, p. 326.

69. **Tritons o' the Thames.** The son of Poseidon and Amphitrite was the original single bearer of the name of Triton. Later it was applied to a race of subordinate sea deities, whose common attribute was the shell-trumpet, which they blew to calm

the waves. The fitness of the epithet as Jonson applied it to the 'noise of trumpeters' is evident.

75-7. **clogdogdo . . . mala bestia.** C. says this 'is a ridiculous expression formed by the poet, meaning *clog* proper only for a *dog*'. *Mala bestia* is from Plautus, *Bacch.* I. I. 21: *Mala tu es bestia*, and Catul. 69. 8: 'Hunc metuunt omnes, neque mirum, nam *mala* valde est *Bestia*.'

91. **O viper, mandrake.** It is very ludicrous to hear Mrs. Otter apply the second of these names to the captain. The word is a corruption of *mandragoras*, *drake* being an OE. form of *dragon* (A.-S. *draca*, from L. *draco*). The mandrake has a forked root somewhat like the human figure, and was believed to be alive, and to shriek so terribly at being uprooted that hearers went mad. *Rom. and Jul.* 4. 3. 47:

And shrieks, like mandrakes torn out of the earth,
That living mortals, hearing them, run mad.

Falstaff calls his page by the opprobrious epithet, 2 *Hen.* IV 2.

93. **mercury and hogs-bones.** Mercury, the name given by the old alchemists to quicksilver, was a common ingredient of washes for the face. *Cyn. Rev.* I. I, p. 216: 'They are as tender as . . . a lady's face new mercuried.' *Poet.* 4. I, p. 450:

CHLOE. And Mercury! pretty: he has to do with Venus, too?

TIB. A little with her face, lady; or so.

Epig. 133, vol. 8. 236, Mercury complains:

They dispense
His spirits now in pills, and eke in potions,
Suppositories, cataplasms, and lotions.

The use of the hogs' bones must have been less popular, but Jonson writes of it again in regard to cosmetic mysteries, *Cyn. Rev.* 5. 5. 2, p. 329:

AMORPH. What are the ingredients to your fucus?

PERFUMER. Nought but sublimate and crude mercury, sir, well prepared and dulcified, with the jaw-bones of a sow, burnt, beaten, and searched.'

94-5. **Blacke-Friers . . . Strand . . . Siluer-street.** Mrs. Otter's teeth being dark in color, her husband thinks this a fitting place to purchase them. The joke seems to have no other point. Mayne's *City Match* 2. 4 imitates this passage:

Hath no eyes but such
As she first bought in Broad Street, and every morning
Is put together like some instrument.

To make her eyebrows like the Strand is a far-fetched joke, playing on the word in a significance which has nothing to do with naming the thoroughfare. When Jonson mentions Silver Street again in *S. of New* 3. 2, p. 246, Mirth says of it: 'In Silver-Street, the region of money, a good seat for an usurer.'

99. **into some twentie boxes.** Jonson arraigns men and women alike for their artificiality, and the portability of their make-up. *Sej.* 1. 2, p. 28, Sejanus asks Eudemus of the court ladies:

Which puts her teeth off with her clothes, in court?
Or, which her hair, which her complexion,
And in which box she puts it?

about next day noone. Satirists of the day blame their contemporaries for late rising. Rowland, *A Whole Crew of Kind Gossips, Met to be Merry* (1609):

Daily till ten a clocke a bed she lyes,
And then again her Lady-ship doth rise, . . .
At twelve a clocke her dinner time she keepes.

Stubbes denounces the sinners, p. 87, and Dekker in *Guls Horn-Booke*, p. 218: 'Till the sunnes Car-horse stand prancing on the very top of highest noon: so then (and not till then) is the most healthfull houre to be stirring . . . At what time do Lords and Ladies vse to rise, but then? your simpering Merchants wiues are the fairest lyers in the world: and is not eleuen a clocke their common houre?'

100. **a great Germane clocke.** German clocks were famous for complexity and poor time-keeping. Jonson's comparison is not original: *L. L. L.* 3. 1. 192:

A woman that is like a German clock,
Still a-repairing, ever out of frame,
And never going aright, being a watch,
But being watch'd that it may still go right.

Dekker, *Seuen Deadly Sinnes, Pr. Wks.* 2. 32: 'Taking asunder his Charriot (for it stood altogether like a *Germane* clock, or an English *Iack* or *Turne-spit*, vpon skrewes and vices), he scatters his Troops.' Middleton, *A Mad World, my Masters* 4. 1:

What is she took asunder from her clothes?
Being ready, she consists of hundred pieces,
Much like a German clock, and near ally'd.

103. **Ha' you done me right.** That is, 'Have you drunk with me?' Cf. 2 *Hen. IV* 5. 3. 75:

FAL. Why, now you have done me right.

[*To Silence, seeing him take off a bumper.*]

SIL. Do me right

And dub me knight, [*Singing.*] Samingo.

Dekker, 1 *Honest Whore* 1. 5, Fluello drinks, saying:

So I ha' done you right on my thumb-nail.

Brand, *Pop. Antiq.* 2. 331, quotes from the dedication to the *Drunkard's Cup*, a sermon by Robert Harris, president of Trinity College, Oxford, in his *Works* (1653): 'There is an art of drinking now . . . there is a drinking for the victory, man against man, house against house, town against town, and how not? . . . I do not speake of those beasts that must be answered and have right done them, in the same measure, gesture, course, &c., but of such only as leave you to your measure (you will keep a turne and your time in pledging).'

107. **Sound, sound.** True-wit orders the music to begin.

116. **I protest.** A common expression of gallants equivalent to 'I vow' or 'I swear'. *Cyn. Rev.* 2. 1, p. 240: 'I have devised one or two of the prettiest oaths . . . to protest withal in the presence.' - *Rom. and Jul.* 2. 4. 189:

NURSE. I will tell her, sir, that you do protest, which, as I take it, is a gentlemanlike offer.

Sir Giles Goosecap (1606): 'There is not the best Duke's son in France dare say, I protest, till he be one and thirty years old at least; for the inheritance of that word is not to be possess'd before.'

Cf. note 4. 5. 71.

124. **Mrs. Mary Ambree.** Little is known of Mary Ambree, save that ballads and plays proclaim her a soldier in the siege of Ghent in 1584. Shakespeare refers to her, *Twelfth Night* 1. 3. 136, 'Mistress Mall'; and Knight thinks Butler does also when he writes:

A bold virago, stout and tall
As Jean of France, or English Mall.

Field, *Amends for Ladies* 2. 1, Haz.-Dods. II. III :

GRACE. D'ye hear, you Sword-and-target (to speak in your own key), Mary Ambree, Long Meg.

Jonson names her again in the *Tale of a Tub* 1. 2, p. 133 :

TURFE. My daughter will be valiant,
And prove a very Mary Ambry in the business.

And *Fortunate Isles*, vol. 8. 75 :

Her you shall see :
But credit me,
That Mary Ambree
(Who march'd so free
To the siege of Ghent, . . .)
Were a braver sight.

Percy's *Reliques* 2. 218 :

When captains courageous, whom death colde not daunte,
Did march to the siege of the cittye of Gaunte,
They mustred their souldiers by two and by three,
And foremost in battle was Mary Ambree.

125. **Hellhounds, Stentors.** A belief in hell-hounds, who hunted down game for their master, the devil, appears in many old plays, and is recognized in such works as Lavaterus, *Of Ghosts and Spirits walking by night*, 95 ; Peter de Loiers, *Treatise of Spectres* (1605). In Dekker's *Witch of Edmonton* the devil himself appears in this guise to the witch. In the *Tempest* 4. 1, Stephano and Trinculo were hunted by 'divers spirits in the shape of hounds'. **Stentor**, the Greek herald of the Trojan war, had a voice as loud as fifty other men together.

126. **an ill May-day.** Morose's adjective is of dubious meaning. Generally May-day was considered by people the gladdest day of the year, with its flower-gathering, Maypole-dancing, and kindred forms of amusement. In 1517 there had been a May-day on which the 'prentices of London rose against foreigners and aliens ; many of them were imprisoned because of the disturbance, but the king through Wolsey issued a general pardon.' This day was to go down in history as 'Evil May-day'. (Cf. Stow, *Survey* 1. 254.) Perhaps Morose referred to this, or perhaps to the noise always inevitable at such a celebration.

127. **the Galley-foist is a-floate to Westminster.** The state barge was used when the new mayor went into office, on the day he was

sworn in at Westminster. Drake, *Sh. and his Times*, p. 424, describes the occasion thus: 'This day of St. Simon and Jude he (the Mayor) enterth into his estate and office: and the next daie following he goeth by water to Westminster, in most triumphlike manner. His barge beinge garnished with the armes of the citie: and nere the sayd barge goeth a shypbote of the Queenes majesties being trimmed upp, and rigged lyke a shippe of warre, with dyvers peces of ordinance, standards, penons, and targets of the proper armes of the sayd Mayor, the armes of the Citie, of his company.' Having taken the oath at Westminster, he returns by water to Paul's wharf, takes horse with the rest of the aldermen, and enters at the gate of Cheapside to Guildhall to dine in company with a thousand people at the charge of the mayor and sheriffs.

144. **Ratcliffe.** A name belonging to a manor and hamlet in the parish of Stepney. Stow, *Survey* 4. 43, speaks of it as 'a good mile from the tower', connected with the city by almost a continual line of houses. 'Ratcliffe hath increased in building eastward (in place where I have known a large highway, with fair elm trees on both the sides), that the same hath now taken hold of Limehurst . . . sometime distant a mile from Ratcliffe. . . . Of late years shipwrights, and (for the most part) other marine men have built many large and strong houses for themselves, and smaller for sailors.'

ACT III. SCENE III.

14. **I'll call you Morose.** The custom among women of calling themselves by their husbands' names is satirized again in *D. A.* 4. 1, p. 98:

LADY T. Pray thee call me Tailbush,
As I thee Eitherside; I love not this madam.

LADY E. Then I protest to you, Tailbush, I am glad
Your business so succeeds.

LADY T. Thank thee, good Eitherside.

21. **your coach, and foure horses, &c.** The extravagant household planned by Centaure was the ideal of this extravagant age. Gifford's Massinger, *Works* 4. 43, 44: 'Alsoe I haue six or eight gentlemen; and I will haue my two coaches, one lyned with veluett to myself, with four very fayre horses, and a coach for my women. . . . I will haue twoe coachmen, one for my owne coach, and other

for my women. . . . Alsoe, for laundresses, when I trauayle I will haue them sent away before with the carrydges to see all safe, and the chambermayde I will haue goe before with the groomes. . . . Alsoe, for that yt is indecent to crowd upp myself with my gentleman-vsher in my coach I will haue him to haue a conuenient horse to attend me either in city or country. And I must haue two footmen.'

24. **Bed'lem.** The Hospital of St. Mary of Bethlehem was situated at first outside Bishopsgate, close to St. Botolph's Church. It was endowed as a convent by Simon FitzMary, Sheriff in the year 1240. In 1547, on the petition of Sir John Gresham, Lord Mayor, Henry VIII gave the building of the dissolved priory to the City of London as a hospital for lunatics. Visitors were allowed to see the inmates on payment of an entrance fee, and at one time the hospital 'derived a revenue of at least 400 pounds a year from the indiscriminate admission of visitors'. The inmates were for the most part wretchedly cared for, many were chained, and most in miserable garments, with no better beds than ones of straw. In 1775 an end was made of the practice of converting the hospital into a public spectacle. Subtle speaks of it in that capacity, *Alchem.* 4. 2, p. 132 (of Dame Pliant):

To hurry her through London, to the Exchange,
Bethlem, the China-houses.

Cf. 1 *Honest Whore* 5. 2, which has its scene laid in the Bethlehem Hospital, and illustrates the deplorable condition of affairs therein.

47. **tell us the newes.** Jonson's comedy *The S. of News* is the best commentary to this line. For the love of news, and the early manner of gathering and disseminating it, cf. Mr. Winter's *Introd.* pp. xxv ff. in his edition of the comedy.

48. **Make anagrammes of our names.** The transforming of letters in a word, name, or phrase, to form a new word thereby was as common as inventing riddles and writing sonnets. *N. E. D.* says that the earliest recorded one is in Puttenham, *English Poesie* (1589), Arber's Reprint. Jonson shows how little he values them in his *Execration upon Vulcan*, vol. 8. 400 (cf. note 4. 1. 120), but he is nevertheless the coiner of some himself, *Masque of Hymen*, vol. 7. 56:

REA. Juno, whose great name
Is Unio, in the anagram.

Honour of Wales, vol. 7. 330:

Ev. You will still pyt your selve to these plunses, you mean his madestee's anagrams of *Charles James Stuart*.

JEN. Ay, that is Claims Arthur's Seate.

Cf. also Babington, *Queen of Arrag.* (1640). Haz.-Dods. 13. 334, Cleanthe admires men:

Who on my busk, even with a pin, can write
The anagram of my name; present it humbly.
Fall back, and smie.

48. **cock-pit.** Any of the numerous places of resort where the sport of cock-fighting was carried on, may be meant. The one later known as the Phoenix Theatre stood in the parish of St. Giles-in-the-Fields, and is said by Prynne to have demoralized the whole of Drury Lane. This place was torn down by the 'prentices in one of their raids on Shrove Tuesday, March 4, 1616-17. The Cock-pit in St. James's Park stood at some steps leading from the Birdcage Walk into Dartmouth Street, near the top of Queen Street. There was the no less famous Cock-pit built at Whitehall by Henry VIII, which was later used as a hall for political speeches. Then there was another in Jewin Street, and one in Shoe Lane. It was very much a thing of fashion to witness the sport of cock-fighting in Jonson's time, for it was a favorite pastime of the monarch, who went where it might be enjoyed at least twice a week. Stow says, 'Cocks of the game are yet cherished by divers men for their pleasures, much money being laid on their heads when they fight in pits, whereof some be costly made for that purpose.'

53. **there be in presence.** Ellipsis of the nominative; cf. Abbott, § 399.

55. **a neighing hobby-horse.** Originally this was a horse of Irish breed very popular in England. Later it was the name given to a horse made of wicker-work or other light material introduced into the morris and on the stage. Naturally the name of the performer came to be 'hobby-horse', and finally it was applied in derision to any foolish person. So *Much Ado* 3. 2. 72:

BENED. Old Signior walk aside with me; I have studied eight or nine wise words to speak to you which these hobby-horses must not hear.

ACT III. SCENE III.

1. O my cursed ancell, that instructed me to this fate.

A harsh construction, in which little excuse can be found by calling it Latinized. *Cursed ancell* is bad angel, concerning the doctrine of which beings we find in Scot, *Discoverie of Witchcraft*, pp. 5, 6; and Lavaterus, *Of Ghosts and Spirits walking by night*, 160 ff. 2 *Hen. IV* 1. 2. 186: 'You follow the young prince up and down like his ill angel.' 2 *Hen. IV* 2. 4. 362: 'There is a good angel about him.' Dekker, *Old Fortunatus* 1. 2: 'Thou hast looked very devilishly ever since the good angel left thee.'

13. **bellfry.** '*Belfry* is not connected with *bell*. It is of *berfray* from MH.Ger. *ber(c)veit* (modern *Bergfriede*), "place of safety", from *bergen*, "conceal", and *vride* (modern *Friede*), "peace", "protection". Its original sense was "a kind of tower". The bells came later and are unessential.—*W. and their W.*, p. 337. **Westminster-hall.** This was a noisy place enough; its courts of justice always in session, and its shops full of business. The building had been put up during the last three years of Richard II's reign, 1397-9. The early parliaments sat here; the law courts were held in the open hall, the Exchequer Court at the entrance end, and the Court of Chancery and Kings at the opposite end. Part of the great hall was rented to sellers of books, stationers, sempstresses, toy-dealers, &c., and the rent went to the Warden of the Fleet. These dealers were still a nuisance in the days after the Restoration. Wycherley, *Epilogue to the Plain Dealer*: 'In hall of Westminster sleek sempstress vends amidst the court her wares.' Pepys, *Diary*, Jan. 20, 1659-60: 'At Westminster Hall, where Mrs. Lane and the rest of the maids had their white scarfs, all having been at the burial of a young bookseller in the Hall.'

14. **i' the cock-pit.** That Morose rightly named this among the noisiest places in London Brand's description confirms, *Pop. Antiq.* 2. 59 ff. Especially boisterous was it when on Shrove Tuesday the game of cock-throwing was indulged in. Cf. *Volp.* 3. 2. 7. 237:

The bells in time of pestilence, ne'er made
Like noise, or were in that perpetual motion!
The Cock-pit comes not near it.

the fall of a stadge. 'In the time of James this must have been a very noisy scene—hurraing, blowing horns, and sounding trumpets. Sometimes the royal feet were assiduously bathed in the warm blood.'—C. **tower-wharfe.** Noisy because the ordnance was stored here; cf. note, 1. 2. 15.

16. **Belins-gate.** Stow, *Survey* 1. 2, writes that Belinsgate is 'now used as an especial port or harbor for small ships and boats coming thereto, and is now the largest watergate on the River of Thames.' He quotes Geoffrey of Monmouth as affirming that the gate was built by Belin, a king of the Britons. He describes it further, 2. 165. In Jonson's time Billingsgate remained the busiest London wharf except Queenhithe. The fish-markets for which it became notorious were established 1599. The foul language of the fishwives and others gave a new word to the English language. Fuller, *Worthies* (ed. 1662), p. 197, writes: 'One may term this the Esculine Gate of London. Here one may hear *linguas jurgatrices*.' The character of the old wharf and market is unchanged to-day.

17. **I would sit out a play.** One of the many Jonsonian passages which has been splenetically interpreted, and charged with being written in derision of Shakespeare. This particular passage, says Malone, is aimed at *Ant. and Cleop.* with its simple stage direction: 'Alarum *afar-off*, as at a sea-fight'. G. has more than vindicated Jonson of such charges, in his *Proofs of Ben Jonson's Malignity*, vol. 1. 193. The references to *Epicæne* are 206, 208, 212, 220, and the note to the passage under consideration, *Works* 3. 423.

58. **it's melancholy.** 'It is the disease called melancholy.' This was supposedly caused by a superfluous amount of black bile in the system. Black bile was one of the four liquids or humors recognized by ancient physiology as belonging to the body. The others were blood, phlegm, and bile.

60. **Pliny, and Paracelsvs.** The old first-century encyclopedist is here named with the mediaeval Paracelsus because of his studies in natural history. His writings are multifarious—military, grammatical, rhetorical, biographical, historical, besides his most important *Historia Naturalis*, of which thirty-seven books are preserved. Paracelsus was a famous German-Swiss physician and alchemist who lived 1493–1541. A student, and later a lecturer on medicine at the University of Basel, he did much for enlightened

study of medicine, gave an impulse to pharmaceutical chemistry, and was the originator of a theosophic system of philosophy, but his name is associated as well with conjuring and necromancy, in which he showed interest.

70. **Haue a lecture read vpon me.** With this fantastical punishment Corvino threatens Celia, *Volp.* 2. 3, p. 219:

I will make thee an anatomy,
Dissect thee mine own self, and read a lecture
Upon thee to the city.

Dissection of the human body had not been allowed until Elizabeth granted the privilege in 1564.

83-4. **Raynard the foxe . . . call'd Dones philosophie.** Of course Sir Amorous is wrong to say the Reynard story was called Done's Philosophy—a very old and popular epic originating in Æsop, and coming into English as early as June 1481, when Caxton printed his translation *The History of Reynard the Fox*. For detailed information cf. Froude, *Short Studies in Great Subjects*; W. J. Thomas, *The History of Reynard the Fox* (Percy Soc. 1844). Arber in *English Scholar's Library* has a reprint of Caxton's. On this latter work G. has the note: 'There was a very old collection of Oriental apologues called *Calilah u Dumnah* (better known as the *Fables of Pilpay*), which was translated about the middle of the eleventh century, out of the Persian or Arabic into Greek, by Simeon Seth: it was afterwards turned into Latin, and subsequently into Italian, by one Doni. This last was rendered into English by Sir Thomas North, 1605, under the title of *Doni's Moral Philosophy*.'

94. **you discommended them.** This unusual word I find again *Four PP*, Haz.-Dods. 1. 343: 'I discommend your wit.'

101. **put her to me.** This is said of placing a servant in one's charge, as Beaum. and Fletch., *Philaster* 3. 2. 97:

ARETHUSA. He was your boy, and you put him to me,
And the loss of such must have a mourning for.

106. **Sick-mans salue.** Thomas Bacon, a Calvinist divine (1511-67), published this tract in 1561. It was kept in print by the Stationers' Company until the seventeenth century, and was for many years the butt of jokes. His works have been reprinted by the Parker Society. Beaum. and Fletch. *Philaster* 4. 1: 'He

looks like a mortified member as if he had a sick man's salve in's mouth.' In *Eastward Ho* 5. 2, Quicksilver could 'speak you all the Sick Man's Salve without book'. Cf. 1 *Sir John Oldcastle* 4. 2.

106-7. **Greene's groats-worth of wit.** Robert Greene's last pamphlet, written just before his death, reads—'Greens | Groats-worth of wit, | bought with a Million of | *Repentaunce*. | Describing the follies of youth, the falshoode of makeshift | flatterers, the miserie of the negligent, and mischiefes | of deceiving Courtezans. *Written before his death, and published at his | dying request. | Felicem fuisse infaustum, | Vir esset vulnere veritas.* | London | Printed by Thomas Creede, for Richard Oliue | dwelling in long Lane and are there | to be solde. 1596 |' This work of Greene is not famous for its story, which is rather a poor tale of two unloving brothers, but for the fact that it records the first literary reference to Shakespeare, of whose rising fame the dying author was frankly envious, and for whom he had no wiser epithet than that of the 'upstart crow', 'the only Shake-scene in a country'.

118. **Preach folke asleepe.** C. thinks this story suggested by one in Latimer's *Syxtie Sermon*, 12 Apr. 1549: 'I had rather ye should come as the tale is by the gentlewoman of London. One of her neyghbours mette her in the streate, and sayde, "Mestres, whether go ye?" "Mary", sayd she, "I am goynge to S. Thomas of Acres to the sermon. I could not slepe all thys laste nyght, and I am goynge now thither. I never fayled of a good nap there"; and so I had rather ye should go a napping to the sermons, than not to go at all.' Mayne, *City Match* 4. 2:

AUR. One that preaches the next parish once a week
Asleep for thirty pounds a year.

119-20. **An old woman that was their physitian.** Cunning-women were commonly consulted as physicians. Stubbes, *Anat. of Ab.*, part 2. 53: 'Now a daies euerie man, tagge and ragge, of what insufficiencie soeuer, is suffered to exercise the misterie of physick, and surgerie, and to minister both the one and the other, to the diseased, and infirmed persons; but to their woe, you may be sure. Yes, you shall haue some that know not a letter of the books (so farre are they from being learned or skilful in the toongs, as they ought to be that should practise these misteries) both men and women, yoong and old, that, presuming vpon experiences forsooth

(for that is the greatest skill) will arrogate great knowledge to themselves, and more than the learnedest doctor vpon the earth will doe,' p. 54: 'I would wish that euey ignorant doul't, and especially women, that haue as much knowledge in physick or surgery as hath Iackanapes . . . should be restrained from the public use thereof.' William Clowes, *A short and profitable treatise, &c.* (London, 1579), speaking of poor doctors says: 'Yet I do not mean to speak of the old woman at Newington, beyond St. Georges Fields, unto whom people resort as unto an oracle; neither will I speak of the woman on the Bankside, who is as cunning as the horse at the Cross Keys; nor yet of the cunning woman in Seacole Lane.' There is satire in plenty against the medical profession in general: Edward Hake, *News out of Paul's Churchyard*, satires 3, 4; Joseph Hall, *Virgidemiarum*, bk. 2, sat. 4.

138. **ladanum?** or **opium?** *Ladanum* must here be used as a synonym of the tincture of opium, *laudanum*; it cannot mean *ladanum*, the modern word for a stomachic made from certain plants grown in Spain, Crete, Syria, &c. *Opium* is the inspissated juice of *Papaver somniferum*, a poppy cultivated from early antiquity for the sake of its medicinal property, which was known to the Greeks, but was not made efficient use of until the seventeenth century. It is at present the most important of all medicines (*Cent. Dict.*).

148-9. **some diuine . . . or canon-Lawyer.** The divine could advise from a purely theological point of view; the canon-lawyer would know the ecclesiastical law in the case. Phillimore, *Eccles. Law of the Church* I. 548 ff., states that marriage was controlled by civil law under Justinian. The Church made the ceremony public; St. Augustine gave it a more religious significance, and in the ninth century the civil and ecclesiastical law of marriage became one. Roman canon law was applicable in England until 'other civil regulations interfered'. At the Reformation, marriage was determined to be no longer a sacrament, but it 'retained those rules of the canon law which had their foundation not in the sacrament or in any religious view of the subject, but in the natural and civil contract of marriage'. *Ibid.* I. 638: 'Till the passing of the 20 & 21 Vict. c. 85 (1857) English ecclesiastical courts had jurisdiction in all cases of marriage. By that Act . . .

[it] was vested in the Court of Divorce and Matrimonial causes.' This court is now merged in the High Court of Justice.

158. **Is that his keeper.** Haughty's query emphasizes the possibility of Morose's madness, and shows in what uncompromising terms she speaks of Dauphine. Contrast her conduct toward him in Act 5. 2.

166. **set me i' the nicke.** Subtle prophesies that Dapper shall win at all games, *Alchem.* 1. 1, p. 29 :

If I do give him a familiar,
Give you him all you play for ; never set him :
For he will have it.

Nice Wanton, Haz.-Dods. 2. 171 :

INO. Here, sirs, come on ; seven—[*They set him.*]
Eleven at all—
ISM. Do you nick us ?

Middleton, *Blurt, Master-Constable* 2. 2 :

The masque dogg'd me, I hit it in the nick ;
A fetch to get my diamond, my dear stone.

Scott, *Fortunes of Nigel*, ch. 23 : 'If honest Jack Hildebrod puts you not in the way of nicking them all, may he never cast doublets.'

167. **primero.** Drake thinks it the 'most ancient game of cards'. Nares gives : 'Mr. Daniel Barrington, in the *Archaeologi*, vol. 8. 132 : "Each player had four cards dealt to him, one by one ; the seven was the highest card in point of number that he could avail himself of, which counted for 21 ; the six counted for 18 ; the five for 15 ; and ace for the same ; but the two, three, and four for their respective points only. The knave of diamonds was commonly fixed upon for the *quinola*, which the player might make what card or suit he thought proper ; if the cards were of different suits, the highest number was the *primero* (or prime) ; but if they were all of one colour, he that held them won the *flush*.'" Perhaps the game of *Prime* mentioned by Sir John Harrington in his satirical descriptions of court games is the same. However great was its early popularity, it was so much out of fashion by 1680 that it is not included in the *Compleat Gamester* of that year. Despite the many references attesting its popularity and its special use among gamblers, all points concerning it as a game are not

clear. There is an epigram on *Primero* in Dodsley, 1. 168. *M. W. of W.* 4. 5. 104: 'I never prospered since I foreswore myself at primero.' In *Henry VIII* 5. 1. 7, the king and the Duke of Suffolk play at primero. In *Pappe with an Hatchet* it is said: 'If you had the foddring of the sheep you would make the Church like Primero, foure religions in it, and nere one like another.' Cf. Dekker, *Belman of London, Pr. Wks.* 3. 125; and Taylor, *History of Playing Cards*, 1865, p. 267.

192. **cast of kastrils.** These hawks were the sort allotted by law for servants to use when hawking. Nashe, *Lenten Stuffe* (Harl. Misc.) 6. 170: 'Kistrilles or windsuckers, that filling themselves with winde, fly against the wind euermore.' Cf. note, 1. 4. 77 on *windsucker*. Hawking grew to the zenith of its popularity under James I, who pursued it with much pleasure, and made it one of the most splendid amusements of the court. Strutt, *Sports and Past.* 31, writes: 'The practise of hawking declined from the moment the musket was brought to perfection... At the commencement of the seventeenth century it was in the zenith of its glory. At the close of the same century the sport was rarely practised, and a few years afterwards hardly known.' There are many old treatises on the subject: *Treatise on Hawking*, Dame Juliana Barnes (Wynkyn De Worde), 1496; *The Booke of Faulconrie, or Hawking*, George Tuberville, Gentleman, 1575; *Gentlemen's Academie*, Gervase Markham, 1595; *Jewel for Gentry*, 1614; *Country Contentments*, Gervase Markham, 1619; *Hawks and Hawking*, Edmund Best, 1619.

ACT III. SCENE V.

18. **an execution to serue vpon 'hem.** An execution is the means whereby the sentence of the law is put in force. It was in the form of a writ, or order, generally directed to the sheriff, and served by him upon the party. The writ *capias ad satisfaciendum* commanded the sheriff to take the party's body into custody, and is the one jocularly referred to here; cf. Blackstone, *Comm.* bk. 3, ch. 26, § 415.

29. **Doe you obserue this gallerie.** The structure of the early theatre was exceedingly simple. The uncurtained stage projected

into the pit ; it afforded no side entrances, but was reached by two doors opening from the back, which would serve as the studies here. There was a gallery above, which was used for many purposes—Juliet's balcony, Palamon and Arcite's prison, Jessica's window, or as a vantage-ground for actor spectators as those in Act 4. 6.

30. **a couple of studies.** This room seems to have been a part of many Elizabethan houses. *Jul. Caesar* 2. 1. 7 : 'Get me a taper in my study, Lucius.' *Rom. and Jul.* 3. 3. 75 : 'Run to my study.' Beaum. and Fletch. *Elder Brother* 1. 2.

31. **tragi-comœdy.** Plays contemporary with *Epicœne* bear this classification, which the author of several defines in his Preface to the Reader, *The Faithful Shepherdess*, a pastoral tragi-comedy. Fletcher there writes : 'A tragi-comedy is not so called in respect of mirth and killing, but in respect it wants deaths, which is enough to make it no tragedy, yet brings some near it, which is enough to make it no comedy, which must be a representation of familiar people, with such kind of trouble as no life to be questioned ; so that a god is as lawful in this as in a tragedy, and mean people as in a comedy.' **Guelphes, and the Ghibellines.** A comical application of the names designating in Italy, from the thirteenth to the seventeenth century, the two striving parties of the state. The former were the papal and popular party, the latter the aristocratic and imperial party.

33. **you two shall be the chorus.** The Greek custom of introducing in tragedies a chorus to witness and comment on the action of a drama was not quite obsolete in English plays. The first English tragedy, *Gorboduc, or Ferrex and Porrex*, printed 1565, has a chorus, and Shakespeare varied the device in *Henry V*, where Chorus is almost synonymous to Prologue, being a speaker who appears to outline the action of each Act. Jonson, in the intermeans of his comedies, often makes use of groups of people, whose function he tends to narrow to critical comment, but who, nevertheless, are analogous to the classic chorus.

34. **the arras.** These tapestry hangings, with their designs of landscapes and human groups, covered the walls of the rooms in the better houses. In early days the arras was hung close to the walls, but later, in order to preserve the fabric from the damp, it was attached to wooden frames, leaving between it and the wall a space large enough for a person to conceal himself in. As

a device for dramatists it became popular to place eaves-dropping persons behind the arras; cf. *Hamlet* 3. 3. 28; *King John* 4. 1. 2; *Much Ado* 1. 3. 63, &c.

42. **betweene whom.** Shakespeare keeps the nominative case in the same question, *Hamlet* 2. 2. 194:

POL. What is the matter, my lord?

HAM. Between who?

71. **protested a coward.** So in Beaum. and Fletch. *Little French Lawyer* 1. 1: 'Thou wouldst not willingly live a protested coward, or be call'd one?' Cf. note, 4. 2. 116.

98-9. **set out to take possession.** In the days when property might be begged on various pretexts (cf. 4. 7. 5 and note) the new owners sometimes had a dangerous time in entering on their estates.

107. **some-bodies old two-hand-sword.** This is here merely the ordinary long sword, sometimes called two-hand, because of its length and awkwardness in comparison to the more modern rapier. Taine, *Eng. Lit.* 1. 172, says: 'About the twentieth year of Elizabeth's reign the nobles gave up shield and two-handed sword for the rapier.' The real two-hand sword was at one time the distinctive weapon of the German *lansquenets*, mercenary foot-soldiers taking part in the French religious wars. It was an enormous weapon, with a straight expanding blade of portentous size, double-edged, sharp at the point, long in the hilt, with massive cross-guard, and spiked at the base of the blade.

108-9. **that sword hath spawn'd such a dagger.** The same comic allusion is repeated *New Inn* 2. 2, p. 338: FLY. He has the father of swords within, a long sword. As for the *dagger*, it was worn as a sign of gentility in the sixteenth and seventeenth centuries; it was often richly ornamented and jeweled. It was generally worn at the girdle, a little in front of the sword, as many illustrations show; but there seems to have been a time, at least in Italy, when it was worn at the back. Cf. *Rom. and Jul.* 5. 3. 205:

CAP. This dagger hath mista'en—for, lo, his house
Is empty on the back of Montague.

110. **calliuers.** An interesting history of the word is found in Maitland, *History of London*, and quoted by Fairholt: 'Before the

battle of Mountguntur, the princes of the religion caused several thousand harquebusses to be made, all of one calibre, which was called Harquebuse de Calibre de Monsieur le Prince: so I think some man, not understanding French, brought hither the name of the height of the bullet of the piece, which word calibre is yet continued with our good canoniers.' Whether this is an entirely true account or not, it is at least certain that it was a light harquebus introduced into England in the sixteenth century, and was the lightest portable firearm, excepting the pistol, and was fired without a rest. **muskets.** The home of these weapons, which succeeded the awkward harquebus, was Spain. It was not until 1851 that their successors arrived in the shape of the Enfield rifle, which was a welcome change, since the musket was so heavy that it was often fired on a rest, and so poor a mechanism that the soldier had to carry with him a powder-flask, bullet-bag, bandoleers, and a match-cord or twisted tow, in order to use it at all.

111. **Iustice of peace's hall.** There is a description of one of these official weapon-museums in Drake, *Sh. and his Times*, p. 24, taken from Malcolm, *Anecdotes of the Manners and Customs of London*, part 1. 220: 'The halls of the justice of peace were dreadful to behold. The skreen was garnished with corselets and helmets, gaping with open mouths, with coats of mail, lances, pikes, halberts, brown bills, bucklers.'

113. **fencer challeng'd at so many seuerall foiles.** Strutt, *Sports and Past.*, p. 261, quotes from *The Third University of England* (1615): 'In this city there be manie professors of the science of defence, and very skilful men in teaching the best and most offensive and defensive use of verie many weapons, as of the long-sword, back-sword, rapier, and dagger, single rapier, the case of rapiers, the sword and buckler, or targets, the pike, the halberd, the long-staff, and others.' Cf. note, I. I. 181, for Pepys's account of a fencing bout 'at eight weapons'. Henry VIII made the professors of fence a company or corporation by letters patent, in which fencing is called 'The Noble Science of Defence'. Practice of it grew so widespread 'that in 1595 the queen issued a proclamation to limit and control "the schools of fence" in which "the multitude and the common people" were being taught "to play at all kinds of weapons", and the size of the rapier and dagger were regulated'. Traill, *Social Eng.* 3. 574.

114-15. **Saint Pvlchres parish.** St. Sepulchre, in the ward of Farringdon Without, was an unwholesome locality, for Traill, *Social Eng.*, quotes a medical writer of the year 1564 to the effect that twice in his memory the plague had begun in St. Sepulchre's parish (S. Poulkar) 'by reason of many fruiterers, poor people, and stinking lanes, as Turnagain Lane, Sea-coal Lane, and other such places'. Pie Corner, famous in story, was in this parish, a few yards north of the church.

115-16. **victuall himselfe . . . in his breeches.** Every one familiar with pictures of James I knows what great, awkward nether garments he affected, partly for fashion and partly for protection against assassination. Planché writes: 'The costume of England in the reign of James I was little more than a continuation of the dress in the latter portion of Queen Elizabeth. The long-waisted, peascod bellied doublet remained in vogue, and the conical hat, and large Gallic or Venetian hose, slashed, quilted, stuffed, and guarded (laced) were worn as before, but increased in size, from the quantity of stuffing used in them, which owes its adoption, according to a contemporary writer, to the pusillanimity of the new monarch, who "had his cloathing made large, and even the doublets quilted, for fear of stelletts (stilettoes). His breeches in great plaits and full stuffed".' Great breeches had, however, been worn even before the days of Elizabeth, and in the fourth and fifth years of Philip and Mary an order was made by the Society of the Middle Temple that no member should wear 'great breeches' in their hose, after the Dutch, Spanish, or Alman fashion on pain of forfeiting 3s. 4d. for the first and second offence. The fashion was not ignored by the satirists. Lodge and Greene's *Looking Glasse for London and England* (1594), has a character who hides beef and beer in his breeches to sustain him on fast days; Samuel Rowland, *Knaves of Spades and Diamonds*, compares 'the great large abominable breech' to 'brewers hop-sackers'; Butler, *Hudibras* 1. 1:

With a huge pair of round-trunk hose,
In which he carried as much meat
As he and all his knights could eat.

167-8. **broke some iest vpon him.** *N. E. D.* quotes an occurrence of this expression as late as 1833, *Fraser's Mag.* 8. 54: 'The landlord and waiter . . . were not suffered to do anything, save to break their jokes on the members.' It is very common at

the time of our play, and before. Lyly, *Campaspe* 2. 1; *Much Ado* 1. 1. 328; *Two G. of Ver.* 3. 1. 58. We still speak of 'breaking news'.

170-1. **went away in snuffe.** G. thinks this phrase is derived from 'the offensive manner' in which a candle goes out; Southey thinks it refers rather 'to a sudden emotion of anger, seizing a man, as snuff takes him, by the nose'. The last supposition is supported by the many plays on the word found in the writers of this day, but especially by the pun in 1 *Hen. IV* 1. 3. 39, where Hotspur jokes about the pouncet-box, which a certain lord

Gave his nose and took 't away again;
Who therewith angry, when it next came there,
Took it in snuff.

Poet. 2. 1, p. 393: 'For I tell you true, I take it highly in snuff to learn how to entertain gentlefolks of you, at these years.'

175. **walkes the round.** From a quotation of G., *The Castle or Picture of Policy* (1581), this is found to be a reminiscence of a military expression: 'The general, high marshall with his provosts, serjeant-general, . . . gentlemen in a company or of the rounde, launce passado. These', says the author, 'are special; the other that remain, private or common soldiers'. The duty of these men, W. explains, was to inspect such men as 'centinels, watches, and advanced guards; and from their office of going their rounds, they derive their name'. Cf. *Every Man In* 3. 5, p. 81: 'Your decayed, ruinous, worm-eaten gentlemen of the round'; and *Alchem.* 3. 2, p. 96: 'I have walk'd the round'.

191. **Hee'll out-wait a sargeant.** Neither for well-known persistence nor for less commendable characteristics was this officer admired by his contemporaries. Earle, *Micro-C.* p. 57: 'A sergeant or Catch-pole is one of Gods Iudgements; and which our Roarers doe only conceiue terrible.' In Overbury's *Characters*, *The Sergeant* has a place for detailed consideration: 'The devil calls him his white son . . . For Sergeant is *quasi*, See-argent, look you, rogue, here is money.' Then Dekker, *A Paradox in praise*, *Pr. Wks.* 1. 353 ff.: 'What should I say more of *Sergeants*, though I cannot speake too much of them? they are the painfulllest members of the common-wealth: they are the lawes Factors, the citizens men of warre, that bring in bad Dettors, who like pirates

haue seized vpon others goods, as lawful prize; they are the *Scriueners* good Lords and maisters, they are Relieuers of prisons and good *Benefactors* to *Vintners Hall*: they are keepers of yong gentlemen from whore-houses, and driuers of poore Handy-craft men from bowling allies. In one word they are the only bringers home of the prodigall *Child* to feede vpon the veale after he hath liued vpon Acorns.'

199. **sir A-Iax his inuention.** This gibe is aimed at Sir John Harrington and his small treatise on sanitary matters published 1596. G. in a detailed note, vol. 3. 439, concludes: 'His gains from his well-timed labours were apparently confined to the honour of contributing to the merriment of the wits, Shakespeare, Jonson, Nabbes, and many others, who took advantage of his own pun (a-jakes), and dubbed him a knight of the stool; . . . Even the grave Camden condescends to be facetious at his expense.' Cf. Camden, *Remains*, p. 117; Jonson, *Epig.* 133, vol. 8. 239; *L. L. L.* 5. 2. 575. Sir John Harrington (1561-1612), who was a favorite of Queen Elizabeth, was temporarily banished from Court for his *Metamorphosis of Ajax*. A license was refused for printing this work, but it went through three impressions; a new edition of 100 copies was printed at Chiswick, 1814. Harrington's other works were *Orlando Furioso*, 1591; *Epigrams*, 1615; *Englishman's Doctor*, 1609; and *Nugae Antiquae*, a miscellaneous collection of original papers in prose and verse.

231. **a whiniling dastard.** Just what the adj. means can be only conjectured. The nearest approach to it is the noun *whimling*, 'idiot', a not uncommon word; cf. *Death of Robert, Earl of Huntingdon* 1. 2, Haz.-Dods. 8. 231: 'He keeps a paltry whimling girl.' Beaum. and Fletch., *Coxcomb* 4. 7: MOTHER. 'Go, whimling, and fetch two or three grating loaves Out of the kitchen to make gingerbread of.' Jonson, *Love Restored*, vol. 7. 203: 'Alarum came that one of the whimlins had too much.' Dekker, 1 *Honest Whore* 1. 2: FUSTIGO. 'He's a very mandrake, or else (God bless us) one a' these whiblins, and that's worse.' 'Barnes, the Dorsetshire poet, gives, as a West of England word, *Whindlin*, small and weakly.'—C.

236. **make a motion.** What sounds like Robert's *Rules of Order* is a common expression enough, e.g. *Every Man Out* 2. 1, p. 66: FUNGOSO. 'Faith, uncle, I would have desired you to

have made a motion for me to my father.' It affords many a pun with the other meaning of 'puppet-show'.

238. **catastrophe.** Jonson has seriously defined what is meant by this term, taken from Greek dramatic criticism, in *Mag. Lady* 1. 1. pp. 28 ff.; and in the outline of Act 5, *The New Inn*, p. 302.

249-50. **if euery iest thou mak'st were not publish'd.** Cf. 2. 4. 112, and note.

253. **There's a carpet.** Of woven covers for chairs and tables we get some information from Harrison in Holinshed, vol. 1. 317: 'Manie farmers . . . by vertue of their old and not of their new leases, haue for the most part learned also to garnish their cupboards with plate, their ioined beds with tapestrie and silke hangings, and their tables with carpets and fine naperie, whereby the wealth of our countrie (God be praised therefore . . .) dooth infinitlie appeare.' Cf. *New Inn* 1. 1, p. 321:

Host. Will they not throw
My household-stuff out first, cushions and carpets,
Chairs, stools, and bedding? is not their sport my ruin?

S. of News 1. 2, p. 172: 'Set forth the table, the carpet, and the chair.'

262. **It doth so.** *So* used redundantly; cf. Abbott, § 63, and *Epicæne* 5. 3. 18: 'Many will do so.'

274. **because you shall be.** *Because* means 'in order that'. Cf. Bacon, *Essays, Marriage and Single Life*: 'There are some foolish rich covetous men that take a pride in having no children because they may be thought so much the richer'; and Matt. 20. 31: 'And the multitude rebuked them, because they should hold their peace.' Cf. note, *Dedic.* 8, *By cause*.

293. **I haue had a hundred, sir.** Daw's naïve frankness in confessing his passive submission to punishment is paralleled by Overdo's acceptance of his beating, and his blindness to the ludicrousness of it: 'When, sitting at the upper end of my table, as I use, . . . I deliver to them, it was I that was cudgeled, and show them the marks.' *Bar. Fair* 3. 7, p. 417. So behaved another hero in the *Knickerbocker History of New York*, bk. 5, ch. 9. 206: 'Von Paffenburgh is said to have received more kicking . . . than any of his comrades, in consequence of which he had been promoted—being considered a hero who had seen service, suffered in his country's cause.'

309-10. **against the hilts.** The plural is used as commonly as the singular, a fact concerning which Mr. Deighton writes: 'This word is commonly explained in dictionaries as the *handle* of the sword. It is, however, not the handle itself, but the protection of the handle . . . Formerly it consisted of a steel bar projecting at right angles to the blade on each side. This form of the two transverse projections explains the use of the plural.' Cf. *Every Man In* 2. 5, p. 57: 'sucked the hilts'; 3. 1, p. 67: 'I could eat the very hilts'; 4. 1, p. 103: 'I'll run my rapier to the hilts in you.' *Jul. Caes.* 5. 3. 43: 'Here, take thou the hilts'; *ibid.* 5. 5. 28: 'Hold thou my sword-hilts whilst I run on it.' 1 *Hen. IV* 2. 4. 230: 'Seven, by these hilts, or I am a villain else.' Dekker, *Witch of Edmonton* 2. 1:

MOTHER SAW. Thou art in love with her?

CUDDY. Up to the very hilts.

322. **at the blunt:** i. e. with the flat of the sword.

339. **All hid, sir Iohn.** This is a well-known signal in what Biron, *L. L. L.* 4. 3. 77, calls: 'All hid, all hid; an old infant play.' Brand, *Pop. Antiq.* 2. 391 writes of this game: 'There was an old sport among children, called in *Hamlet*, "Hide fox and all after", which, if I mistake not, is the same game that elsewhere occurs under the name of "all hid", which, as Steevens tells us, is alluded to in Dekker's *Satiromastix*: "Our unhandsome-faced poet does play at bo-peep with your grace, and cries all-hid, as boys do". In a curious little book entitled *A Curtaine Lecture*, 1637, p. 206, is the following passage: "A sport called all-hid, which is a mere children's pastime".'

345. **Damon & Pythias.** The story of these famous friends dates from the fourth century B. C. The latter, a Pythagorean of Syracuse, was condemned to die for plotting against the life of Dionysius I. Damon gave himself as hostage for his friend while Pythias went to bid farewell to his kindred. When the doomed man returned, liberating Damon at the last moment, Dionysius was so moved by their perfect friendship that he released both men and adopted the philosophy of Pythagoras.

ACT III. SCENE VI.

4. **vtter'd 'hem in the colledge.** *Utter* is used in the sense of 'disposed of in the way of trade' or 'made pass current as worthy'. Cf. *Every Man In* 3. 2, p. 80: 'He would utter his father's dried stock-fish.' *Winter's Tale* 4. 4. 329: 'Money's a medlar, That doth utter all men's ware-a.' Upton's suggestion to change *utter* to *usher* seems unnecessary.

6. **braueries.** Not 'gallants' as in 1. 1. 78, but the fine attire which they wore. Cf. *Every Man In* 1. 1, p. 11:

KNOWEL. Nor would I, you should melt away yourself
In flashing bravery. . . .

27. **their faces set in a brake.** Generally a framework intended to hold anything steady, as a horse's hoof when being shod, the meaning is here figurative, 'to assume an immovable expression of countenance'; cf. *N. E. D.* for similar examples. The fad for stiff attire, the starch, the wire, the bumbasted clothing, must have conduced to a most inflexible carriage of the body. *Underwoods* 9, vol. 8. 303:

Drest, you still for man should take him;
And not think he'd eat a stake,
Or were set up in a brake.

Every Man Out 2. 1, p. 58: CARLO says of PUNTARVOLO—'Heart, can any man walk more upright than he does? Look, look; as if he went in a frame, or had a suit of wainscot on'. Earle, *Micro-C.* no. 9: 'The chief burden of his braine is the carriage of his body and the setting of his face in a good frame.'

29. **purser linnen.** Stubbes does not at all approve of the daintiness of a gallant's linen, p. 53: 'Their shirtes, which all in a manner doe weare (for if the Nobilitie or Gentry onely did weare them, it were somedeal more tolerable), are eyther Camericke, Holland, Lawn, or else of the finest cloth that maye bee got. . . . And these shurts are wrought through out with needle work of silke, and such like, and curiouslie stitched with open seame, and many other knackes besydes.'

30. **french hermaphrodite.** A scornful word not seldom in Jonson's mouth; cf. 1. 1. 81 and note; also *S. of News* 1. 1, p. 161.

36-7. **for such a nose . . . Or such a leg.** All the ridiculous

minutiae of compliment Jonson makes use of again and again, as when Phantaste comments on Asotus, *Cyn. Rev.* 4. 1, p. 276: 'Such a nose were enough to make me love a man, now.' Of the many old comedies playing with the conceit of the wearers of silk stockings, and frankly complimentary ladies, perhaps the most famous instance is that of the cross-gartered Malvolio. Cf. Field, *W. is a Weathercock* 1. 2:

KATE. The hose are comely.

LUC. And then his left leg; I never see it, but I think on a plum-tree.

ABRAHAM. Indeed, there's reason there should be some difference in my legs, for one cost me twenty pounds more than the other.

Wily Beguiled (1613): 'Strut before her in a pair of Polonian legs as if he were a gentleman usher to the great Turke, or to the Devil of Dowgate.'

38. a very good lock: a love-lock; cf. note 3. 5. 70.

45. unbrace'd our brace of knights. In this pun it should be remembered that *unbrace* used to mean 'disarm'.

47. *engine*. Jonson's favorite word to express plan or plot occurs with especial frequency in *Sejanus*, and gives the name *Engine* to a schemer in *D. A.* Cf. *Sej.* 3. 1, p. 70; 5. 5, p. 125; *Mag. Lady* 5. 1, p. 91; &c. *Engine* was the OF. form, *William of Palerne*, 286: 'Mult sot la dame engine et mal', followed by Chaucer, and so spelled with *e* in Mid. Eng.

51. *Havghty* is *kissing*. This courtly habit was harshly satirized and much preached against. Minsheu, *Pleasant and Delightfull Dialogues* (1623), pp. 51-2: 'I hold that the greatest cause of dissoluteness in some women in England is the custome of kissing publiquely, for that by this meanes they lose their shamefastnesse, and at the very touch of the kisse there entreth into them a poison which doth infect them.' Marston, *Dutch Courtezan* (1605) 3. 1; *Works* 2. 144: 'Boddy a beautie! 'tis one of the most unpleasing, injurious, customes to ladyes; any fellow that has but one nose on his face, and standing collar, and skirtes also, lined with taffety, sarcenet, must salute us on the lipps as familiarly.' *Puritane* (1607) 2. 1: 'Nay, you must stand me till I kiss you; 'tis the fashion everywhere i' faith, and I came from court even now.'

61-2. **all their actions are governed by crude opinion.** Less bitterly Shakespeare had said, *Two G. of Ver.* 1. 2. 22 :

LUCETTA. I have no other but a woman's reason :
I think him so, because I think him so.

73. **Pylades and Orestes.** Cf. *Every Man Out* 4. 4, p. 140 :

SOGLIARDO. Ay, he is my Pylades, and I am his Orestes: how like you the conceit?

CARLO. O, 'tis an old stale interlude device.

76-7. **in your countenance, or outward bearing.** There is the same significance in *countenance* when in the *Prologue to Sir Thopas* the host says of Chaucer :

He semeth elvish by his contenance,
For un-to no wight dooth he daliaunce.

98. **my boy had it forth.** 'Gentlemen were followed in the streets by their servants who carried their master's sword. Their dress was blue, with the master's badge in silver on the left arm.'—Besant, *London*, p. 310. *Forth* used without a verb of motion; cf. Abbott, § 41.

100. **my gold handle was broke.** The gay weapons carried by the two knights were the rapier or small sword, which had come into fashion some twenty years after Elizabeth became queen. She had been forced to pass a sumptuary law limiting its length to three feet. They were worn largely for decoration in Jonson's time. Dekker, *Lanthorne and Candle-Light, Pr. Wks.* 3. 220: 'An accomplished gallant, with all acoutrements belonging (as a fether for his head, gilt rapier for his sides, & new boots to hide his polt foote).' Justice Shallow does not think the French weapon can compare with the old-fashioned English long sword; *M. W. of W.* 2. 1. 231: 'I have seen the time, with my long sword I would have made you four tall fellows skip like rats.' Stubbes, *Anat. of Ab.*, p. 62, in his violent disapproval describes them carelessly: 'To these haue they their rapiers, Swords, and Daggers, gilt twice or thrice ouer the hilts, with . . . scaberds and sheathes of Veluet or the like; for leather, though it be more profitable and as seemely, yet wil it not carie such a porte or countenance like the other. And will not these golden swords & daggers almoste apale a man (though otherwise neuer so stout a martialist) to haue any deling with them? for either to that end they be worne, or els

other swords and rapiers of bar yron and steele were as hansom as they, & much more conducible to that end whereto swords and rapiers should serue, namely, for a mans lawful and godly defence against his aduersarie in time of necessitie.'

103. **What a consent there is, i' the handles.** G. calls this a Platonism. Cf. *Volp.* 3. 2, p. 234: 'There is a conцент in face in voice, and clothes.'

ACT III. SCENE VII.

5. **your house had been beg'd.** 'By the old common law there is a writ *de idiota inquirendo*, to inquire whether a man be an idiot, or not: which must be tried by a jury of twelve men; and, if they find him *purus idiota*, the profits of his lands and custody of his person may be granted by the king to some subject who has interest enough to obtain them.'—Blackstone, *Comm.* bk. 1, ch. 8, § 303. Under Henry VIII the term came to cover in its meaning cases of *concealments*, i. e. land possessed under false pretenses which had belonged to dissolved monasteries and the like. Strype, *Annals of Elizabeth* 2. 209, says that 'this commission for concealments was withdrawn in 1572, but for many years property was an unstable possession, if some rapacious courtier could make an accusation smacking of treason against a landowner whose estate he envied'. Murder in a house did not look well, to say the least, nor sound well even in manner of a jest. Cf. *Poet.* 5. 1, p. 481: Tuc. 'Remember to beg their lands betimes; before some of these hungry court-hounds scent it out.' *Jack Drum's Entertainment*, Haz.-Dods.: 'I have followed ordinaries this twelve month, onely to find a foole that had landes, or a fellow that would talke treason, that I might beg him.'

7. **For man-slaughter, sir.** C. calls attention to the fact that, not long before, the laws for this crime had been made more stringent. Blackstone, *Comm.* bk. 4, ch. 14: 'On account of the frequent quarrels, and stabbings with short daggers, between the Scotch and the English at the accession of James I. . . . It hath been resolved that killing a man by throwing a hammer, or other weapon, is not within the statute; and whether a shot with a pistol be so, or not, is doubted.' But swords, rapiers, and daggers were.

12. **such a noyse i' the court.** This is from Libanius, but applicable to England. Cf. note, *Westminster* 4. 4. 13. In Jonson's list of terms following he has been almost outdone by Dekker, *Guls Horn-Booke*, p. 245, in his recitation of the terms heard in a threepenny ordinary: 'If they chance to discourse, it is of nothing but of *Statutes, Bonds, Recognizances, Fines, Recoueries, Audits, Rents, Subsidies, Surties, Inclosures, Lieweries, Inditements, Outlawries, Feoffments, Judgments, Commissions, Bankerouts, Amercements*, and of such horrible matter.'

40. **out o' them two.** A construction, despite the fact that it issues from the scholar True-wit's mouth, which cannot be vindicated.

43-4. **a ciuill gowne with a welt.** A *civil gown* would be the usual garb of the civil lawyer of the time. The *welt* of fur or velvet was called likewise a *gard*, and is often mentioned. Greene, *Quipe for an Vpstart Courtier*, speaks of 'A blacke clothe gown, welted and falled'; and later, 'I saw fiae fat fellows, all in damask cotes and gowns welted with veluet, verie braue'.

47-8. **And I hope, without wronging the dignitie of either profession.** Jonson is using the ounce of prevention method, for his treatment of the law in *Poet.* had brought down such criticism that he printed the answer in the *Apol. Dial.* p. 514:

POL. No! why, they say you tax'd
The law and lawyers, captains and the players,
By their particular names.

AUT. It is not so.
I used no name. My books have still been taught
To spare the persons, and to speak the vices . . .
But how this should relate unto our laws,
Or the just ministers, with least abuse,
I reverence both too much to understand!

In *Satiromastix*, p. 244, Tucca says on this subject: 'He tell thee why, because th' ast entred Actions of assault and battery, against a companie of honourable and worshipful Fathers of the law; you wrangling rascall, law is one of the pillars of the land, and if thou beest bound too 't (as I hope thou shalt bee) thou 't prooue a skip-lacke, thou 't be whipt.'

ACT V. SCENE I.

12. **a riddle in Italian.** Roger Ascham speaks plainly of what he considers the immoral influence in the prevailing fashion of Italian literature, travel, and customs, in *The Scholemaster*, Arber's Reprint, pp. 77 ff., and he quotes the popular saying 'Englese Italianato, e un diavolo incarnato', of the truth of which he expresses conviction. Jonson uses *riddle* (cf. 5. 2. 44) less innocently than the word merits; cf. *Volp.* 5. 1, p. 292:

MOSCA. Go home, and use the poor Sir Pol, your knight, well,
For fear I tell some riddles; go, be melancholy.

14. **I am no scriuener.** Clerimont pretends wrath at the insinuation that he is a scrivener. This lawyer's assistant in the drawing up of deeds, contracts, &c., was notorious for his dishonesty. Cf. Stubbes, *Anat. of Ab.*, p. 128: 'There be no men so great doers in this noble facultie and famous science (of usury) as the scriueners be . . . the Scriuener is the Instrument wherby the Diuell worketh the frame of this wicked work of Vsurie.' Dekker, *Seuen Deadly Sinnes*, *Pr. Wks.* 2. 37: 'Scriueners haue base sonnes, and they all common *Brokers*'; *ibid.*, *Lanthorne and Candle-Light* 3. 207: 'They haue no paper (in hell), but all things are engrossed in Parchment, and that Parchment is made of Scriueners skinnes flead off after they haue been punished for Forgerie.'

17. **his boxe of instruments.** This convenience was assumed by such proper people as Ambler, the gentleman-usher to Lady Tailbush, *D. A.* 5. 1, p. 124: 'A fine new device I had to carry my pen and ink, my civet, and my tooth-picks, all under one.'

23. **Nomentack.** 'An Indian chief, from Virginia, who was brought to England some years before this was written.'—G.

24. **the Prince of Moldauia.** *Moldavia* was a former principality, now a part of Roumania, bounded by Bukowina on the north, by the Pruth on the east, Wallachia on the south, and the Carpathians on the west. It was founded in the fourteenth century, and became tributary to Turkey in the fifteenth. What princely representative of this far-off land had ever come to London I am unable to discover.

27. **lets wanton it.** Cf. 2. 6. 26 for another example of the

quasi-redundant *it*; *N. E. D.*, It, B. II. 9; Abbott, § 226. So in 3 *Hen. VI* 3. 3. 225: 'To revel it with him and his bride.' *W. and their Ways*, p. 306, traces the history of the word from its original meaning of 'not well brought up' through 'perverse' or 'without motive' to its present force of 'licentious'.

44-5. you come as high from Tripoly . . . lift as many iony'd stooles. *Tripoly* is explained by Gifford as a 'jest nominal', which depends chiefly on the first syllable of the word. From the allusions made to it, it can safely be assumed to have been a feat of jumping, apparently an indoor sport, and doubtless meriting the derision it is subjected to. These sports are coupled *Cyn. Rev.* 1. 1, p. 217: 'Hercules might challenge priority of us both, because he can throw the bar farther, or lift more join'd stools at the arm's end, than we.' Beaum. and Fletch., *Monsieur Thomas* 4. 2:

Get up to that window there, and presently,

Like a most compleat gentleman, come from Tripoly.

Jonson, *Epig.* 115, vol. 8. 218: 'Can come from Tripoly, leap stooles, and wink.'

46. if you would vse it: i. e. 'practise it'.

64. the great bed at Ware. Nares tells of this monstrous old piece of furniture, that it is 'celebrated by Shakespeare and Jonson, is said to be still in being, and visible at the Crown Inn, or at the Bull, in that town. It is reported to be twelve feet square, and to be capable of holding twenty or twenty-four persons; but in order to accommodate that number, they must lie at top and bottom, with their feet meeting in the middle.' The truth is the bed is still to be seen at Rye House, a hotel four miles nearer London than Ware. Cf. *Twelfth Night* 3. 2. 49: 'And as many lies as will lie in thy sheet of paper, though the sheet were big enough for the bed of Ware in England.' Farquhar, *Recruiting Officer* (1706) 1. 1; 'A mighty large bed bigger by half than the great bed of Ware; ten thousand people may lie in it together and never feel one another.'

95-6. Don Bride-groome. *Don*, the Spanish 'Master' or 'Mister', was often used in a depreciatory manner, influenced by the inimical feeling between the nations, which has been influential in making the stereotyped dark stage villain. Dekker, in *The Devil's Answer to Pierce Pennylesse*, *Pr. Wks.* 1. 90, 93, refers to Don

Lucifer, Don Pluto 101, Don Belzebug. In his *Lanthorne and Candle-Light* 3. 205 Don Lucifer and others occur. Spanish words, in the last half of the sixteenth century, had crept into English, especially into the vocabulary of war. Wheatley, *Every Man In*, says that in R. Barret's *Theorike and Practike of Modern Warres* (1598) a third of the words are Spanish.

97. **Hang him, mad oxe.** Doubtless one of the inexhaustible number of jokes made at the expense of cheated husbands; cf. note 3. 6. 108-9. 'Horn mad' is a commonly occurring vulgarism, and the present line is paralleled in Marston's *Dutch Courtezan* 3. 3: 'And you make an ass of me, I'll make an ox of you—do you see?'

ACT V. SCENE II.

14-15. **they are your mere foiles.** The figurative use of this fencing term followed hard upon the introduction of the rapier and fencing into England. *N. E. D.* gives a reference as early as 1581. Dekker remarks in *Guls Horn-Booke*: 'Let him be suited if you can, worse by farre then your selfe, he will be a foyle to you.'

24. **a Fidelia.** Trusty seems to be introduced into *Epicæne* for the purpose of furnishing a pun or two upon her suggestive name; cf. 4. 4. 98, 99.

31. **make any credit to her:** 'give any credit to her'. W. suggests that it is a Latinism from the idiom *fidem facere*.

35. **none o' the clearest.** W. thinks this a corruption of *cleanest*, but the correction seems to me unnecessary. The definition of 'freedom from bodily fault', with especial reference to the skin, is possible and reasonable; cf. *Sej.* 2. 1, p. 41:

LIV. How do I look to-day?

EUD. Excellent clear, believe it. This same fucus was well laid on.

Among *Misc. Pieces, An Interlude*, vol. 9. 330, an old nurse asks if her colleague remembers a certain child 'that you gave such a bleach to 'twas never clear since'?

36. **pargets.** This almost obs. word Jonson used in another form, *Cyn. Rev.*, *Palinode*, p. 358:

PHA. From pargetting, painting, flicking, glazing, and renewing old rivel'd faces—

CHO. Good Mercury defend us.

Walter Pater uses the word in *Imaginary Portraits*, p. 49.

38. **by candle-light.** Mavis had perhaps had the assistance of Marston's Dr. Plaster-face, Marston, *Malcontent* 2. 4. *Works*, 2. 233, who was the best 'that ever made an old lady gracious, by torch-light,—by this curde, law!'

49. **they haunt me like fayries.** Belief in fairies was very common in the lower classes and among the rural people. It is unnecessary to call attention to Shakespeare's use of fairy folk and kindred beings in the *Mid. Night's Dream* and the *Tempest*. Scot, *Discoverie of Witchcraft*, bk. 3, ch. 4: 'The fayries do principally inhabit the mountains and cauerns of the earth, whose nature is to make strange apparitions on the earth, in meadows, or on mountains, being like men and women, soldiers, kings, and ladies, children, and horsemen, clothed in green, to which purpose they do in the night steal hempen stalks from the fields where they grow, to conuert them into horses as the story goes.' Drake, *Sh. and his Times*, p. 489, sketches briefly the coming of fairy lore, thus: 'Belief in fairies and demons came to the South of Europe from the East, the Persian Peri and Dives, and the Arabian Genii of two orders, through the medium of the Crusades and the Moors in Spain, but to England from the North, the Goths having a perfectly developed system of fairy mythology in the first or metric Edda of 1007.' Some books upon this subject of fairy life are T. Keightley, *Fairy Mythology*, 1852; E. S. Hartland, *The Science of Fairy Tales*, 1891; W. C. Hazlitt, *Fairy Mythology of Shakespeare*, 1875. Cf. also Addison, *Spectator*, nos. 12, 110, 117, 419.

51. **you must not tell.** To confide in any one about a fairy's gift rendered it void, tradition said, and drew down the fairy giver's anger. Children yet believe this in regard to childish wishes made to stars, to a broken wish-bone, &c. Secrecy is always necessary for a charm to work. Field, *W. is a Weathercock* 1. 1:

NEV. I see you labour with some serious thing,
And think (like fairy's treasure) to reveal it,
Will cause it vanish.

Winter's Tale 3. 3. 127: 'This is fairy gold, boy, and 'twill prove so: up with't, keep it close . . . nothing but secrecy.' Jonson, *The Satyr*, vol. 6. 447, Mab gives the queen a jewel:

Utter not, we do implore,
Who did give it, nor wherefore.

67-8. his **Knights reformados**. Clerimont calls Daw and La-Foole by this uncomplimentary title, because of their disgrace met at Dauphine's hands in Act 4. 5. It is used again, *Every Man In* 3. 2. 81:

E. KNOW. Into the likeness of one of these reformados had he moulded himself so perfectly . . . that hadst thou seen him, thou wouldst have sworn he might have been serjeant-major, if not lieutenant-coronel to the regiment.

ACT V. SCENE III.

Act 5. 3 exposes the ridiculously loose state of the English law of divorce in the time of James. Many of the arguments are archaic, but scarcely obsolete. Henry VIII had divorced Catharine of Arragon by sentence of the ecclesiastical court, on the ground of impediment of affinity, she being his sister-in-law, and the marriage was thus made void *ab initio*. Anne of Cleves he had divorced after betrothal, on the ground of precontract, *ligamen*. In 1613 the Countess of Essex obtained a royal commission from James, authorizing twelve bishops and doctors of ecclesiastical law to hear her complaint for absolute divorce. It was granted (five bishops absenting themselves from the judgment room) on the ground of the twelfth impediment. Ecclesiastical law from earliest times had had jurisdiction over 'tithes, because paid to men of the church; in causes of matrimony, because marriages were for the most part solemnized in the church; in causes testamentary, because testaments were made *in extremis*, when churchmen were present.' William the Conqueror established the temporal and spiritual courts in England, and the best authorities grant that 'Large portions (to say the least) of the canon law of Rome were regarded by the courts Christian in this country as absolutely binding statute law' (Maitland). Everything changed at the Reformation. Henry prohibited the academic study of canon law (Stat. 32 Hen. VIII, c. 38), but it remained the kernel of English ecclesiastical law. Thomas Fuller, *Hist. of Univ. of Cambridge* (1655), sec. 6: 'Although the civilians kept canon law *in commendam* with their own profession, yet both twisted together are scarce strong enough to draw unto them a liberal

livelihood.' The ecclesiastical courts had jurisdiction over matters matrimonial until they were abolished in 1857, when they disappeared in anything but a blaze of glory.

9. **i' the l'enuoy.** According to Cotgrave's definition, 'It is the conclusion of a ballad or sonnet in a short stanza by itself, and serving, oftentimes, as a dedication of the whole'. It is a fanciful word for 'conclusion', as here used.

10. **'twill be full and twanging.** The *Cent. Dict.* classes *twanging* as slang; cf. Massinger, *Roman Actor* 2. 1: 'An old fool, to be gulled thus! had he died . . . It had gone off twanging.' Dekker, *Shoemaker's Holiday* 3. 4: FIRK. I'll fill your bellies with good cheer, till they cry twang.

11. **looke to your parts now.** With True-wit's instruction to his players cf. *Hamlet* 3. 2.

20. **a brace of jugglers.** Sometimes these acrobats and trick-performers were identical with the mountebank, sometimes they traveled with him to draw crowds while he sold quack medicine. Jonson describes one in *Paris Anniversary*, vol. 8. 44: 'An excellent juggler, that can do tricks with every joint about him, from head to heel. He can do tricks with his toes, wind silk, and thread pearl with them, as nimble a fellow of his feet, as his hands.' There is an interesting account of these traveling showmen in Thornbury, *Sh. Eng.* 1. 150 ff., and Ady, *Candle in the Dark: The Art of Juggling* (1614).

27. **god saue you.** Dekker found this fault of snobbishness among the young Londoners, and said in *Guls Horn-Booke*, p. 219: 'Bid not good-morrow so much as to thy father, tho he be an Emperour. An idle ceremony it is, and can doe him little good . . . a Iewe neuer weares his cap threed-bare with putting it off: neuer bends i' the hammes with casting away a leg: neuer cries *God Saue you*, tho he sees the Diuell at your elbow.'

33. **master Doctor . . . master Parson.** Lawyers and doctors rightly belonged to the class addressed as 'master', but Jonson is, in his careful repetition, glancing at the general ambition to be known by this title, a fact already touched upon (note 1. 2. 5), and which may be supported by the evidence of Stubbes, *Anat. of Ab.*, p. 122: 'And thei see the world is such, that he who hath moni enough shalbe rabbied and maistered at euery word, and withal saluted with the vaine title of "worshipful" and "right wor-

shipful", though notwithstanding he be a dunghill gentleman, or a Gentleman of the first head, as they vse to terme them. And to such outrage is it growne, that now adayes euery Butcher, Shoemaker, Tailor, Cobler, Husbandman, and other; yea, euery Tinker, pedler, and swineherd, euery artificer and other, *gregarii ordinis*, of the vilest sorte of men that be, must be called by the vain name of "Maisters". There is more on this subject, Harrison's *England* I. 133, 137. Cf. also note on *domine*, l. 69. Selden, *Table Talk*, under *Parson*, p. 82: 'Though we write (Parson) differently, yet 'tis but Person; that is, the individual person set apart for the service of such a Church; and 'tis in Latin *persona*, and *Personatus* is a personage. Indeed with the canon Lawyers, *Personatus* is any Dignity or Preferment in the Church.'

46. so I shall hope any. For the omission of the prepos. *for* cf. Abbott, § 200.

53. endeare my selfe to rest. This is an extraordinary construction, for the indir. obj. is always personal as having feeling upon which the *endearing* may be accomplished. Cf. Jonson's own use of the word in other cases. *Cyn. Rev.* 4. I, p. 282:

AMOR. If you could but endear yourself to her affection you were eternally engallanted.

Cat. 3. I, p. 237:

CAES. Reports! . . . he does make and breed 'em for the people
To endeare his service to them.

64. Eltham. This Kentish town is best known for the ruins of Eltham palace, which is thrice mentioned in 1 *Henry VI*. When *Epicæne* was written there was a motion there of enough interest to attract the attention of the playwrights, and although its subject and history is unknown, the motion itself is alluded to in several old plays, besides Peacham's verses to Coryat, quoted by Gifford, in which is mentioned 'that divine motion at Eltham'. Jonson speaks less reverently of it in *Epig.* 97, *On the New Motion*, vol. 8. 200:

See you yond' Motion? not the old fa-ding,
Nor Captain Pod, nor yet the Eltham thing.

69. domine Doctor. This title is fully explained in a note by Knight in which he makes use of *A Decacordon of Ten Quodlibeticall Questions concerning Religion and State*, &c., newly printed, 1602:

‘ By the laws armorial, civil, and of arms, a *Priest* in his place in civil conversation is always before any Esquire, as being a *Knight's fellow* by his holy orders: and the third of the three *Sirs* which only were in request of old (no baron, viscount, earl, nor marquis being then in use), to wit, *Sir King*, *Sir Knight*, and *Sir Priest*; this word *Dominus* in Latin being a noun substantive common to them all, as *Dominus meus Rex*, *Dominus meus Joab*, *Dominus Sacerdos*: and afterwards when honours began to take their subordination one under another, and titles of princely dignity to be hereditary to succeeding posterity (which happened upon the fall of the Roman Empire), then *Dominus* was in Latin applied to all noble and generous hearts, even from the King to the meanest *Priest*, or temporal person of gentle blood, coat-armour perfect, and ancestry. But *Sir* in English was restrained to these four; *Sir Knight*, *Sir Priest*, *Sir Graduate*, and in common speech *Sir Esquire*: so as always since distinction of titles were, *Sir Priest* was ever the second.’ It is the third of this group of four in which we are interested, and of which we may state briefly that all those who had taken their first degree in arts, the bachelor degree, were entitled to *Dominus*, which, however, was very often translated *sir* in English (cf. note l. 33), and many clergymen were known by that English title. Cf. Mayne, *City Match* 4. 2, Haz.-Dods. 13. 276:

A Sir John . . . that preaches the next parish once a week
Asleep for thirty pounds a year.

Shakespeare has a clergyman, Sir Oliver Martext, in *As You Like It*, and a Sir Hugh Evans in the *M. W. of W.*, and in *L. L. L.* the curate Sir Nathaniel. Reed's *Shakespeare* 5. 8: ‘ Within the limit of myne own memory, all *readers* in chapels were called *Sir* and of old have been writ so; whence, I suppose, such of the laity as received the noble order of Knighthood being called *Sirs* too, for distinction sake had *Knight* writ after them; which had been superfluous, if the title *Sir* had been peculiar to them.’

73. **diuorce, a divertendo.** Cutbeard wanted the pleasure of explaining that this ‘ is a separation of two *de facto* married together; of which there are two kinds, one a *Vinculo Matrimonii*, the other a *Mensa et Thoro*. Annulment, on the other hand, arises upon a nullity of the marriage through some essential impediment’, which, despite Cutbeard's next statement, exist in the canon law to the number of fourteen.

77-8. the Canon-law affords diuorce but in few cases. Really, canon law did not 'afford divorce' at all, but it recognized certain obstacles to a valid union. Blackstone, *Comm. bk. 1. § 441*: 'For the canon law (which the common law follows in this case) deems so highly and of such mysterious reverence of the nuptial tie, that it will not allow it to be unloosed for any cause whatsoever, that arises after the union is made.' Phillimore, *Eccles. Law of the Church of Eng. 1. 640*: 'The necessity of procuring an Act of Parliament for a divorce in each separate case proved the common law of England did allow married persons to be divorced, but treated the marriage bond as indissoluble.' So in 1603, Canon 106, they assented to *a mensa et thoro*, but forbade the parties to a divorce to remarry.

81. *dirimere contractum, . . . irritum reddere matrimonium.* A divorce severs the bond (*vinculo*) of matrimony, while an annulment in effect decrees that no valid marriage has ever been consummated. 'The canonical impediments to marriage, such as consanguinity, affinity, . . . render a marriage merely voidable.' Until a voidable marriage is set aside it is practically valid; when set aside it is rendered void from the beginning; cf. Bishop, *Marriage and Divorce*, 6th ed., vol. 1, § 105.

92. *there are seuerall species.* Blunt says that *impedimentum erroris* is of only three kinds: 'as to the person, fortune, or quality of one of the parties to the marriage, but only the first would render the contract null and void; as involving absence of consent.' But Cutbeard's four species agree with Bishop, *Mar. and Div.* vol. 1, § 208, who quotes the canonist Ayliffe, *Parergon Iuris Canonici Anglicani*, 362, 363: 'First, *error personae*, as, when I have thought to marry Ursula, but, by mistake of the person, I have married Isabella. An error of this kind renders the marriage void; "for deceit is oftentimes wont to interuene in this case, which ought not to be of any advantage to the person deceiving another." Secondly, error of condition; as when I think to marry a free-woman, but through mistake marry a bond woman. This will avoid the marriage. But if the condition of the party were known "the church did not dissolve such a marriage." Thirdly, error of fortune; which does not invalidate the marriage. Fourthly, error of quality, as where a man marries a woman believing her to be a chaste virgin, or of a noble family, or the like, but finds her to be de-

flowered and of mean parentage. This kind of error does not affect the validity of the marriage.'

109. **conditio.** Cf. note above. Ayliffe includes this with *impedimentum erroris*. Blunt treats it by itself, thus: '*Conditio-nonage*; it being not lawful for minors to marry without the consent of their parents or guardians. Slavery; the Theodosian code forbade freemen to marry slaves. There is a canon of St. Basil prohibiting slaves from marrying without the consent of their masters. Several other points may be quoted from the old Roman law, such as the regulation by which a widow was forbidden to marry within twelve months after her husband's death, and a guardian to marry a ward during her minority.'

112. **those seruitudes are sublatae:** 'those conditions of servitude are abolished'.

118. **the third is votum:** 'a solemn vow of celibacy or chastity', says Blunt.

120-1. **thanks be to discipline.** *Discipline* was often in the mouths of the Puritans, as a word for the religious rules governing their daily conduct. It denoted, generally, the system by which the practice of a church is regulated, as distinguished from its doctrine; specifically, the ecclesiastical polity of the Puritan or Presbyterian Church, thence styled Disciplinaryans in the sixteenth and seventeenth centuries. Two documents of 1561 and 1581, constituting the original standards of the polity and government of the Reformed Church of Scotland, bear the names of *Books of Discipline*; cf. *N. E. D.*

121. **the fourth is cognatio.** 'Consanguinity; not only certain blood-relationships, but also the spiritual affinities falling under this head.'—Blunt.

123. **what the degrees are.** The basis for the laws concerning the *degrees* is Leviticus 18. Cf. Blackstone, *Comm.* bk. 1. 435: 'By Statute 32 Hen. VIII, c. 38, it is declared that all persons may lawfully marry, but such as are prohibited by God's law . . . And because in the time of popery a great variety of degrees of kindred were made impediments to marriage, which impediments might, however, be bought off for money, it is declared by the same statute that nothing, God's law except, shall impeach any marriage, but within the Levitical degrees: the farthest of which is that between uncle and niece.' *Ibid.*, bk. 2. 203 ff., defines con-

sanguinity 'lineal' and 'collateral', and indicates the established manner of reckoning 'degrees'. These degrees are restated at length 25 Hen. VIII, ch. 22, and 28 Hen. VIII, ch. 7, § 3.

127. **cognatio spiritualis.** Maitland, *Canon Law in the Church of England*, p. 91: 'From 1540 onward the marriage law [administered by English ecclesiastical courts] is dictated by an Act of Parliament which has at one stroke and with many opprobrious words consigned to oblivion vast masses of intricate old canon law relating to consanguinity and affinity.'

129. **that comment is absurd, and superstitious.** Otter probably means 'savoring of Rome'.

136. **the fifth is crimen adulterij.** 'Adultery, pandary, and homicide, where one of the accomplices has taken the life of the husband or wife to whom he was united in order to marry again.'—Blunt.

137. **the sixth, cultus disparitas.** '*Cultus disparitas* is marriage between a Christian and an infidel or heathen. It was unanimously denounced by the early Fathers, who based their view mainly on two texts from St. Paul's Epistles (1 Cor. 8. 39), "only in the Lord", and (2 Cor. 6. 14), "Be not unequally yoked together with unbelievers." Marriages between Catholics and heretics are forbidden by several canons of the Roman Church as a breach of ecclesiastical discipline rather than as null and void.'—Blunt.

146. **the seventh is, vis.** 'Marriage contracted under the pressure of fear or violence, the consent of both parties being in that case at the most verbally not really obtained.'—Blunt.

150. **the eighth is, ordo.** 'The compulsory celibacy of the priesthood in the Roman Church is thus laid down by the Council of Trent: "Si quis dixerit clericos in sacris ordinibus constitutos, vel regulares castitatem solemniter professos posse matrimonium contrahere, contractumque validum esse, non obstante lege ecclesiastica vel voto, anathema sit".'—Blunt.

155. **the ninth is, ligamen.** Blunt says of this simply, 'A previous marriage'. This is equivalent to a prohibition of polygamy. But Bishop, *Mar. and Div.* vol. 1, § 112, makes it farther reaching, citing in his interpretation *Baxter v. Buckley*, 1 Lee, 42, 5 Eng. Ec. 301; Lord Campbell in *Reg. v. Millis*, 10 Cl. & F. 534, 763, 784: 'Perhaps also the antiquated impediment of pre-contract may be reckoned as canonical. That was where one of the parties to a marriage was under a prior agreement to marry a third person,

but where one of them had already married a third person, but not according to the forms required by the ecclesiastical law. Thereupon the ecclesiastical tribune would compel the celebration in due form of the earlier contract, or informal marriage, and pronounce the other marriage, though the first duly solemnized, void from the beginning.'

158. **the tenth is, publice honestas.** 'Previous espousal, or a previous marriage which has not been consummated.'—Blunt. The modifier *publice* makes it a matter of public policy for the good of society.

160-1. **is but leue impedimentum** : i. e. one of the canonical refinements which made one a relative of his betrothed.

164. **affinitas ex fornicatione.** Perhaps one of the strangest impediments to marriage, among all the artificial restrictions through which a reader of the old canon must plough his way, is this *affinity*, created among the relatives of one informally or illegally married to another, 'so that a person guilty of fornication could not marry one related to the *particeps criminis* within a certain part of the prohibited degrees'.—Bishop, *Mar. and Div.* vol. 1, § 107.

165. **no lesse vera affinitas then the other**—than the affinity arising from legal marriage, as Cutbeard adds, l. 167.

176. **the twelfth, and last is, si forte coire nequibis.** According to Blunt, '*Impos* is a ground of nullity because the procreation of children, one of the main objects of marriage, is defeated.' Cf. Ayliffe, *Parergon Iuris Canonici Anglicani* 228; *Essex v. Essex*, Howell St. Tr., 785. Gifford does not refrain from pointing out the similarity between the comic group in this scene and the subject of their discussion, and the Essex divorce of 1613, with the Bishops Neal and Andrews as spiritual advisers. In that year the marriage of Robert Devereux, Earl of Essex, and his wife, who had been Frances Howard, was annulled under the twelfth impediment, and the wife married then Robert Carr, Earl of Somerset, the favorite of King James, upon which followed the infamous poisoning of Sir Thomas Overbury in the Tower, and the revelation of unheard-of scandals.

208. **You can proue a Will.** To prove a will is to establish its genuineness and due execution. At this time the ecclesiastical courts had jurisdiction not only over questions of marriage and

divorce, but over wills and the administration of estates; cf. Blackstone, *Comm.*, §§ 494-5. Act 20 & 21 Vict. c. 77, called the Probate Act, 1857, established the Court of Probate, rendering ecclesiastical courts obsolete.

209. **verse of your owne canon.** Because Jonson makes use of but twelve impediments, and some of the explanatory language in the context, I believe he must have had in his hand Thomas Aquinas's *Summa Theologiae*, Supplementum ad Tertiam Partem, and have quoted the verse as Aquinas there embodies it with but the lines naming twelve impediments, Quæstio I. Articulus Unicus. Conclusio :

Error, conditio, votum, cognatio, crimen,
Cultus disparitas, vis, ordo, ligamen, honestas,
Si sis affinis, si forte coire nequibus,
Haec socianda vetant connubia, facta retractant.

Other versions of the verse, one quoted by Upton, insert two lines before the last of Aquinas's :

Si parochi et duplicis desit praesentia testis,
Raptave sit mulier, nec parti reddita tutae.

It is easy to see why Jonson did not make use of the last two impediments, for not only was Epicæne not married 'desit praesentia testis', Cutbeard being present, nor by force; but to add these impossible impediments would have been an anticlimax in the fun; to stop where he did Jonson leaves Morose at the pinnacle of embarrassment and disgrace.

239. **diuortij libellum shee will sure haue.** Under the ecclesiastical law the first pleading, that is, the plaintiff's prayer and complaint, is termed the *libel*. *Libellus* was originally, in the Roman civil law, a little book, and *libellus diuortii* is therefore a writing of divorcement. The comic situation is plain: Morose, in conceding the point necessary to make his marriage void through the twelfth impediment, puts the case out of his own hands into those of Epicæne, and she becomes the plaintiff, who has the *libel* against the man as defendant. Then, after her husband's public disgrace, she refuses to use the *libel*—and his torment has been for nothing.

ACT V. SCENE III.

7. **eare-wigs.** This unexpected allusion is another example of Jonson's love of grotesque images. He finds place for it again when Corvino enumerates the materials which a mountebank uses, *Volp.* 2. 3, p. 220:

All his ingredients,
Are a sheep's gall, a roasted bitch's marrow,
Some few sod earwigs, pounded caterpillars.

13. **wee'll haue our men blanket 'hem i' the hall.** A favorite mode of punishment, entertaining to the spectators and degrading to the victim. Horace—Jonson—is made to undergo it in *Satiromastix*, p. 246, and it is the sentence passed upon the offending tailor in the *New Inn* 4. 3, p. 384: 'Host. Let him be blanketted. Call up the quarter-master.'

19. **I'ld.** An obs. abbreviation, very common at this time, e. g. *Coriol.* 4. 1. 58: 'I'ld with thee every foot'; *ibid.* 4. 5. 55: 'I'ld have beaten him'; *ibid.* 4. 5. 111: 'I'ld not believe them more.'

22. **O, mankind generation!** Generally *mankind* as an adj. means 'mannish'. Cotgrave's 'mankind wild beast', and Hall's 'Stripes for the correction of a mankind ass', quoted by C., need a stronger synonym. Cf. *Winter's Tale* 2. 3. 67: 'LEON. Out! A mankind witch! Hence with her!' *Two Angry Women of Abington*, Haz.-Dods., vol. 7. 319: 'She is mankind; therefore thou mayst strike her.' *Ralph Roister Doister* 4. 8. 25: 'Come away; by the matte, she is mankin.' Jonson, *Forest* 10, vol. 8. 261: 'Pallas, nor thee I call on, mankind maid.' I find as late as a letter from Leigh Hunt, *Recollections of Five Writers*, p. 285, to Charles C. Clarke: 'I have no pique against the Kembles excepting that they were an artificial generation, and their sister, with all her superiority, a sort of "mankind woman", as the old writers have it.'

28. **when he list.** Why change the subjunc. to ind. as all the editors do? Cf. *S. of News* 2. 1, p. 196: 'I know his gift, he can be deaf when he list.'

32. **had the marks vpon him.** The *marks* of the *plague*, of which a Londoner might rightly stand in fear.

64. **you shall not need.** *Need* used intrans.; cf. Abbott, § 293.

Lyly, *Campaspe* 2. 1 : 'It shall not need'; *Every Man In* 3. 2, p. 75 : 'These ceremonies need not'; *Masque of Christmas*, vol. 7. 264 :

CAR. Have you ne'er a son at the groom porter's to beg or borrow a pair of cards quickly?

GAMB. It shall not need.

77. **whisper the bride.** The prep. of indir. obj. after *say* and other similar words was omitted as is now done after *tell, ask, &c.* Cf. Abbott, § 201.

84. **it doth dirimere contractum, and irritum reddere.** The first is 'to dissolve the contract', i. e. divorce the parties; the second 'to render it null', i. e. set it aside as if it had never existed.

91. **I'll eate no words.** 'I will not retract what I have said.' Cf. *Much Ado* 4. 1. 280 : 'Will you not eat your word?' *As You Like It* 5. 4. 155 : 'I will not eat my word, now thou art mine.'

129. **except against 'hem as beaten Knights.** The right of debarring witnesses comes from the days when causes were determined by trial of battle, a method of legal procedure dying out in the thirteenth year of Queen Elizabeth, 1571 A. D. Blackstone, *Comm.* bk. 3, ch. 22, §§ 330 ff., describes the trial, and that which constituted victory, either death of one of the champions, or if either champion 'proves recreant, that is, yields and pronounces the horrible word craven, a word of disgrace and obloquy, rather than of any determinate meaning. But a horrible word it indeed is to the vanquished champion: since as a punishment to him for forfeiting the land of his principal by pronouncing that shameful word, he is condemned, as a recreant, *amittere liberam legem*, that is, to become infamous, and not to be accounted *liber at legalis homo*; being supposed by the event to be proved forever foresworn, and therefore never to be put upon a jury or admitted as a witness in any cause.' Cf. *ibid.* 4. 340. Poor Amorous and Jack Daw had been defeated before the ladies, Act 4. 5, and must take their place as recreants.

154. **studie his affliction.** *Study* has the idea of augment, 'you study his trouble in detail for the purpose of augmenting it'. Cf. the use of the verb in *Sad Shepherd* 1. 2, p. 242 :

ÆG. But I will still study some revenge past this.—
I pray you give me leave, for I will study,
Though all the bells, pipes, tabors, timburines ring,
That you can plant about me; I will study.

168. **that you bee neuer troubled.** For *be* in fut. sense cf. Abbott, § 298.

198. **away crocodile.** *Crocodile* has long been a figurative word for 'hypocrite', from the old tradition that crocodiles shed tears over their prey before they devour it. So tears, insincere ones, are suggested always by the word. Doubtless Epicœne at this point did shed tears in simulated grief. Cf. Spenser, *Fairie Queene* 1. 5. 18. 4 :

A cruel craftie crocodile,
Which in false grieffe hyding his harmfull guile,
Doth weepe fulle sore, and sheddeth tender teares.

Volp. 3. 6, p. 245, Corvino denounces Celia :

Whore, crocodile, that hast thy tears prepared,
Expecting, how thou'lt bid them flow.

Fuller, *Worthies, Essex* : 'The crocodile's tears are never true.'

209. **for this composition.** Cf. Chaucer, *Prologue* 847 :

And telle he moste his tale, as was resoun,
By forward and by composicioun.

227-8. **you haue lurch'd your friends . . . of the garland.**

Cf. *Coriol.* 2. 2. 105, where Cominius says of the hero :

His pupil age
Man entered thus, he waxed like a sea,
And in the brunt of seventeen battles since
He lurched all swords of the garland.

242-3. **away you common moths.** A figure of which Jonson makes use in *Underwoods* 41, vol. 8. 368 :

Where dost Thou careless lie
Buried in ease and sloth?
Knowledge, that sleeps, doth die;
And this security

It is the common moth,
That eats on wits and arts, and so destroys them both.

242-3. **their fame suffer . . . all ladies honors.** Notice that the former of the two nouns is singular (meaning here 'reputation' in a good sense), and the second is in the plural. Just below, in l. 248, *fame* is pluralized. Jonson did thus with abstract nouns when he chose. Cf. Lyly, *Campaspe* 1. 1 : 'If hee saue our honours, it is more than to restore our goods ; and rather do I wish he pre-serue our fame than our liues.'

244. **trauaile to make legs and faces.** 'Go and travel that you may learn to imitate other people's expressions of face and manner of bowing.' G. thinks the idea came to Jonson from Juvenal's *alienum sumere vultum*, for the purpose of pleasing one's patron. But it seems to me it rather occurred to him in connection with such mannerisms as he satirizes 4. 6. 36, &c. Cf. *Cyn. Rev.* 3. 2, p. 265, one that 'hath travell'd to make legs, and seen the cringe of several courts and courtiers'. Ibid. 2. 1, pp. 245 ff. Amorphus teaches Asotus to make faces, 'First, for your merchant, or city-face . . . then you have your student's or academic face', &c. Mosca, in *Volp.* 3. 1, p. 226, rails at men who 'make their revenue out of legs and faces', and this is more possibly a reminiscence of Juvenal.

256. **at least please him.** Fleay suggests that Jonson must himself have played this part. *Stage*, p. 185.

THE PRINCIPAL COMEDIANS WERE

Nat. Field. This actor and playwright, born in London in the parish of St. Giles Without, Cripplegate, lived 1587-1633. His father was a Rev. John Field, and from a bill of complaint discovered by James Greenstreet, it would seem that the boy had entered the company of actors through the influence of Nathaniel Gyles, and without his father's consent. Cf. *Athen.* 2. 203-4. In 1600 he was one of the chapel children who brought out *Cyn. Rev.*, and in 1601, the *Poet.* His first recorded part is the hero in Chapman's *Bussy D'Ambois*, which was printed in 1607, and he heads the list of Queen's Revels Boys in our comedy. Fleay (*Dram.* 1. 172) makes him a member of the old company under its new name of the Lady Elizabeth's Servants. Collier, *Stage*, 1. 415-17, makes Field a member of His Majesty's Players, and he is listed among the actors prefixed to the 1623 Folio of Shakespeare. All the notices of him as an actor are uniformly in his praise. Jonson thinks he merits a place beside the great Richard Burbage in *Bar. Fair* 5. 3, p. 482:

COKES. Which is your Burbage, now?

LEATH. What mean you by that?

COKES. Your best actor, your Field?

The *D. N. B.* cites another criticism in the *Short Discourse of the English Stage*, by Richard Flecknoe: 'In this time were poets and actors in their greatest flourish; Jonson and Shakespeare, with Beaumont and Fletcher, their poets, and Field and Burbage their actors.'

It is difficult to judge exactly of the extent of Field's work as a playwright. He is the sole author of two comedies, *A Woman is a Weathercock*, 1612, and *Amends for Ladies*, 1618. These may be found in Haz.-Dods. and in the Mermaid Series in the volume *Nero and other Plays*. Field collaborated with Massinger on the *Fatal Dowry*, and Fleay, *Dram.* 1. 171 ff., says he later collaborated with Fletcher. There exists a letter from Massinger, Field, and Robert Daborne addressed to Henslowe, asking for money to release them from imprisonment. Cf. Malone's *Shakespeare*, Boswell, 3. 337.

In the Prologue to *Bussy D'Ambois* he is commemorated as the one 'whose action did first give it name', and Chapman has some verses *To his Loved Son, Nat. Field, and his Weathercock Woman*, both to be found in Haz.-Dods., vol. 11. Jonson, in his *Conv.*, vol. 9. 379 (1619), said 'Nid Field was his schollar, and he had read to him the Satyres of Horace, and some Epigrams of Martial'. Among the commendatory verses gathered by Gifford for his edition will be found, vol. 1, p. cclii, those of Nat. Field *To his worthy and beloved friend Master Ben Jonson, on his Catiline*. The most important biographical references are: *Dictionary of National Biography*; Collier's *Preface* to his plays, Haz.-Dods. vol. 11; Collier, *History of Eng. Dram. Poetry* 1. 415; Fleay, *Dram.* 1. 171. There is an etching of Nathaniel Field, copied from the portrait in the Dulwich Gallery, in the volume of the Mermaid Series which contains the two plays.

Gil. Carie. Gifford calls attention to the fact that he, Attawel, and Pen are recorded among the principal performers in the dramas of Beaumont and Fletcher. Otherwise of him, as of Pen, there is nothing known.

Hvg. Attawel. The *D. N. B.* is authority for the two facts we have of this player, that this reference in *Epicæne* is the first memorandum of him in his profession, and that there is extant a funeral elegy by William Rowley upon the death of Hugh Attawel, 'servant of Prince Charles', Sept. 25, 1621.

Ioh. Smith. Fate has succeeded in concealing this member of the Revels Boys 'by naming him Smith'.

Will. Barksted. Just when he lived, or what he achieved in literature, is not known, but we may judge by the two compositions authoritatively ascribed to him, *Mirrha, the Mother of Adonis*; or *Lustes Prodiges* (1607), and *Hiren, or the Faire Greeke* (1611). Bullen, in the Introduction to his edition of Marston, writes, p. xlvi: 'The tragedy of *The Insatiate Countess* was published in 1613, with Marston's name on the title-page . . . The play was reprinted in 1631, and Marston's name is found on the title-page of most copies of that edition; but the Duke of Devonshire possesses a copy in which the author's name is given as William Barksted . . . It is probable he is to be identified with the Wm. Barksted, or Backsted, who was one of Prince Henry's players in August 1611 (Collier's *Memoirs of Edward Alleyn*, p. 98), and belonged to the company of the Prince Palatine's players in March 1615-16 (ibid. 126).' In conclusion, Bullen thinks the play was probably left unfinished by Marston, and that Barksted completed it. But, all things considered, his biographer in *D. N. B.* concludes that he was but ill-educated, and lacked almost every requirement of a literary artist. Fleay gives him brief mention, *Dram.* 1. 29.

Will. Pen. Cf. *supra*, *Gil. Carie*.

Ric. Allin. The name of this actor is all that survives of him, unless he be identical with a boy whose good speaking at the great *Entertainment* when James I entered London caused Dekker to leave a record of it. Cf. *Dram. Wks.* 1. 280: 'In the play *Genius* and *Thamesis* were the only Speakers: *Thamesis* being presented by one of the children of her Maiesties Reuels; *Genius* by M. Allin (seruant to the young Prince), his gratulatory speech (which was deliuered with excellent Action, and a well tun'de audible voyce) being to this effect,' &c. The *M.* may, of course, stand for Master, as in *Epicæne* 3. 6. 79. The *Kings Entertainment* was March 15, 1603, and Allin might have become a member of the company before our play in 1610.

Master of Revells. The origin of the office is sketched by Stow: 'At the feast of Christmas in the King's court, wherever he chanced to reside, there was appointed a lord of misrule, or master of merry disports; the same merry fellow made his appearance at the house of every nobleman and person of distinction, and

among the rest the lord mayor of London and the sheriffs had severally of them their lord of misrule . . . This pleasant potentate began his rule at All-Hallows eve, and continued the same till the morrow after the feast of the Purification; in which space there were fine and subtle disguisings, masks, and mummeries.' These early 'lords' or 'masters' had as their first duty to provide mirth and jollity for holiday occasion. But the office developed into one in which the holder had no longer to provide, but to select and control the entertainment.

'The appointment in 1546', says Ward in his *Eng. Dram. Lit.*, 'of Sir Thomas Cawarden as *Magister Iocorum Revellorum et Mascorum* at Court was possibly neither the first of its kind nor one in which the censorial functions were predominant. Nor does the "wise gentleman and learned" George Ferrers, who in 1551 became "master of the pastimes" of King Edward VI, appear to have owed his appointment to his political so much as to his literary and dramaturgical abilities, which, although a Protestant, he was afterwards found ready to devote alike to the services of Queen Mary.'

In Jonson's time Edmund Tilney held the office from July 24, 1579, until 1608, when he retired, to be followed by his deputy Sir George Buc, historian and poet, whose first duty seems to have been performed on Oct. 4, 1608, when he licensed Middleton's *A Mad World my Masters*; Sir John Astley was granted a reversion of the office Apr. 3, 1612, and Jonson on Oct. 5, 1621. So when Buc retired, in 1621, it went to Astley as holder of the earliest reversion. His patent was made out May 2, 1622. That Jonson was eager to be 'Master of the Revels' we glean from *Satiromastix*, p. 231: 'Master Horace, let your witte inhabite in your right places; if I fall sansomely vpon the Widdow, I haue some cossins German at Court, shall beget you the reuersion of the Master of the King's Reuels, or else be his Lord of Misrule now at Christmas.'

But the office never came to him; Sir John Astley lived two years longer than he, dying Jan. 1639-40, and having as his deputy many years before his death Sir Henry Herbert. Cf. Malone's *Shaks.*, Boswell, 3. 57 note.

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GLOSSARY

Reference to the text is by act, scene, and line. Obsolete words are marked †, archaic ‡, technical or unnaturalized words ‖.

- A**, *prep.*, †on: 1. 4. 50; in the act of: 5. 2. 27. [OE. *on*, as used still in *asleep*, *afoot*.] Cf. Abbott, §§ 24, 140.
- Absolute**, *adj.*, perfect: 3. 6. 41, 4. 1. 131.
- Abuse**, *n.*, †deceit, imposture: 4. 5. 64.
- Abuse**, *v.*, †to impose upon, cheat, deceive: 3. 3. 45, 4. 7. 29, 5. 4. 153.
- Acknowledging**, *ppl. adj.*, †grateful: 3. 3. 8.
- Act**, *v.*, to gesticulate: 4. 1. 43. (Cf. note.)
- Admirably**, *adv.*, †marvelously, wonderfully: 4. 5. 4.
- Adulteries**, *n.*, †adulterations, corruptions: 1. 1. 102.
- Aequiuocate**, *v. i.*, to evade by equivocation. Jonson's use of the word is absolute, or intransitive, which *N. E. D.* and *Century* do not recognize except in the sense of 'to use words of doubtful signification': 4. 2. 36.
- Affect**, *v.*, †to aim at, aspire to: 2. 5. 55, 75; used with *to do*: 2. 2. 25; to be fond of, to like, to love: 5. 2. 6, 18.
- Affection**, *n.*, †disposition: 2. 5. 16; †feeling as opposed to reason, passion: 4. 4. 178; *pl.* goodwill, love: 5. 1. 49.
- Afore**, *adv.*, †of time previously, before: 2. 4. 32; of place in front, in advance: 2. 4. 116, 118. Still used in nautical language.
- Allegation**, *n.* (Law), the assertion, declaration, or statement of a party of what he can prove: 4. 7. 15.
- And**, *conj.*, if: 2. 3. 1, 2. 4. 9, 3. 2. 80, 87; *an'*: 2. 4. 92, 132; even if, although: 4. 4. 12.
- Angel**, *n.*, an English coin at first known as angel-noble, being a new issue of the noble with the device of the archangel Michael standing upon and piercing the dragon. Its value on being issued (1465) by Edward IV was 6*s.* 8*d.*; in 1 Henry VIII, 7*s.* 6*d.*; 34 Henry VIII, 8*s.* 6*d.*; 6 Edward VI, 10*s.* It was last coined by Charles I: 3. 4. 1.
- Appellation**, *n.* (Law), †the act of appealing from a lower to a higher court or authority against the decision of the former: 4. 7. 15.
- Appoint**, *v.*, †to make an appointment for a meeting (with a person as direct obj.): 2. 6. 5.
- Argument**, *n.*, †subject-matter of a discussion or discourse in speech or writing: 1. 1. 8.
- Arras**, *n.*, tapestry hangings, so called because made in the town of Arras, Artois: 4. 5. 34.
- Article**, *n.* (Law), division of a written or printed document or agreement: 1. 1. 30, 4. 1. 18.
- †**Assassinate**, *n.*, assault with intent to murder: 2. 2. 49. Cf. *N. E. D.* for the use of this

- word under I; the noun sometimes meant the person attempting murder.
- Assure**, *v.*, †to secure or make sure the possession or reversion of; to convey property by deed: 5. 4. 182.
- At**, *prep.*, to: 3. 5. 73, 74. Cf. Abbott, § 143.
- Attachment**, *n.* (Law), taking into the custody of the law the person or property of one already before the court, or of one whom it is sought to bring before it; a writ for the accomplishment of this purpose: 4. 7. 16.
- Attone**, *v.* †(tr. with a personal object), to set at one, to bring into accord: 4. 5. 163.
- Audacious**, *adj.*, confident, intrepid: 2. 5. 32.
- †**Authenticall**, *adj.*, real, actual, genuine: 3. 2. 28.
- Author**, *n.*, †instigator, authorizer, prompter: 1. 2. 9, 11.
- Azure**, *n.* (Her.), the blue color in coats of arms, represented in engraving by horizontal lines: 1. 4. 41.
- Bait**, *n.*, refreshment, slight repast: 1. 3. 43. *Century* gives this word as still colloquial in provincial England.
- Balle**, *n.*, a spherical piece of soap: 3. 5. 75.
- Band**, *n.*, the neck-band or collar of a shirt, originally used to make it fit closely, later expanded for ornamentation. In 16th century synonymous with ruff, in the 17th with the drooping collar which gradually took the place of its stiffly-starched, 'stand-up' predecessor: 3. 1. 42.
- Banquet**, *n.*, †a slight repast between meals; sweetmeats, dessert: 1. 3. 41.
- Barbary**, *n.*, †a Barbary horse, a barb: 4. 1. 102.
- Bare**, *adj.* or *adv.*, †with head uncovered: 3. 3. 75.
- Bason**, *n.*, basin: 3. 5. 86.
- Bate**, *v.*, to make a reduction in, to lessen: 3. 4. 45.
- Battell**, *n.*, a fight between two persons: 4. 2. 108.
- Baud**, *n.*, pander: 2. 2. 131. Both masc. and fem. before 17th century; after that time always fem. Of uncertain origin; earliest example is in *Piers Plowman*, 1362, where one MS. reads *Bawdstrot*.
- Bayes**, *n.*, the crown of laurel or bay worn as a reward by conqueror or poet, used figuratively for fame: *PROL.* 3.
- Beare-ward**, *n.*, the keeper of a bear, who leads it about to exhibit its tricks: 1. 1. 176, 4. 2. 109.
- Because**, *conj.*, †in order that: 4. 5. 274.
- †**Bedpheere**, *n.*, a bedfellow: 2. 5. 49. [OE. *gefera*, companion, fellow.]
- Beg**, *v.* †(tr. with impersonal direct obj.), *to beg a person* meant to petition the Court of Wards (established by Henry VIII and suppressed under Charles II) for the custody of a minor, heirless, or idiot, as feudal superior or as having interest in the matter: 2. 2. 45, 4. 7. 5. *N.E.D.* does not recognize the use of the impers. dir. obj., but it seems to have been common. Cf. note, 4. 7. 5.
- Bell-man**, *n.*, a man employed to

- go about the streets at night as a watchman: 1. 1. 166.
- Benefit**, *n.*, †kindness, favor: 2. 4. 20, 22, 3. 7. 30.
- ‡**Beshrew**, *v.*, used only as here in the imperative with the force of an imprecation, 'Evil befall': 2. 6. 29.
- Biggen**, *n.*, a child's cap. Here figuratively as the sign of infancy: 3. 6. 82.
- Blanket**, *v.*, to toss in a blanket as a rough punishment: 5. 4. 13.
- Bodies**, *n.*, a variant of *bodice* from the original plur. a *pair of bodies*, meaning 'a pair of stays'. Formerly always treated as a plur. even with spelling *bodice*, and originally referring to the part of a dress covering the body as distinct from the arms: 2. 5. 77.
- Boy**, *n.*, page: 1. 1. 1. Cf. note.
- Brake**, *n.* Cf. note, 4. 6. 27.
- Brasier**, *n.*, one who works in brass: 1. 1. 158.
- Braue**, *adj.*, †splendid, capital: 2. 2. 24, 4. 5. 231, 5. 4. 59.
- Brauely**, *adv.*, †worthily, well: 4. 1. 12, 5. 3. 12.
- Brauery**, *n.*, †gallant, beau: 1. 1. 78, 1. 3. 30, 2. 3. 55, 2. 4. 120; ostentation, finery: 4. 6. 6.
- Brauo**, *n.*, a bravado, a swaggering fellow: 3. 6. 112. [Ital. *bravo*. Earliest English usage, 1597. *N. E. D.*]
- Bricke-bat**, *n.*, a fragment of brick: 2. 1. 12.
- Bride-ale**, *n.*, a wedding-feast: 2. 6. 32; brideale: 3. 6. 73; bridall: 4. 5. 48. [OE. *brȳd-ealo*, literally 'wedding-ale'. The analytical form with the stress on the *ale* never died out.
- Very common *c.* 1600; still used as an historical term.]
- Brief**, *adj.*, †to be brief means to be expeditious or hasty: 5. 4. 29.
- Briefly**, *adv.*, †soon, at once: 3. 2. 18, 4. 5. 237, 5. 3. 76.
- †**Brown baker**, *n.*, a baker of brown bread: 2. 5. 120.
- Buckle**, *v.*, †to fasten up in any way: 1. 1. 146.
- By**, *adv.*, near, ready—in command *stand by*: 2. 1. 29, 4. 5. 302.
- By and by**, *adv.*, †at once, immediately: 4. 5. 345.
- †**Calliuer**, *n.*, a light kind of musket: 4. 5. 110. Cf. note.
- Carpet**, *n.*, †a thick fabric worked into covers for tables, beds, &c.: 4. 5. 253.
- Carriage**, *n.*, †manner of conducting oneself socially: 2. 5. 51, 5. 3. 51.
- Cast**, *n.*, the number of hawks cast off at a time; a couple: 4. 4. 192.
- Cast**, *v.*, †to anticipate, forecast: 4. 5. 214.
- Casuist**, *n.*, a theologian or other person who studies and resolves cases of conscience, or questions of duty and conduct: 4. 5. 4.
- Catch**, *n.*, song, originally a short composition for three or more voices, which sing to the same melody, the second singer beginning the first line as the first goes on to the second, and so with each successive singer: 3. 4. 10.
- Censure**, *v. i.*, †to judge; to give an opinion: *Dedic.* 16.
- Certificate**, *n.* (Law), a writing made in any court, and properly authenticated, to give notice

- that a fact has or has not taken place: 4. 7. 15.
- Chance-medlee**, *n.* (Law), accident or casualty not purely accidental, but of a mixed character, chiefly in *manslaughter by chance-medley*, for which later writers use *chance-medley* itself. —Cowel: 3. 5. 117.
- Charge**, *n.*, †heed, attention: 2. 2. 98; *pl.* expense: 5. 4. 209.
- †**China house**, *n.*, a place where Chinese merchandise was exhibited: 1. 3. 38, 4. 3. 24. Cf. note, 1. 3. 38.
- †**China-woman**, *n.*, the owner or keeper of a china-house: 1. 4. 26.
- †**Christen-name**, *n.*, Christian name, the name given at christening: 1. 3. 45.
- Circumstance**, *n.*, †ceremony, ado: 2. 5. 55; *pl.* details: 5. 3. 44.
- Citation**, *n.* (Law), the production of or reference to the text of acts of legislatures, treatises, &c., in order to support propositions advanced: 4. 7. 15.
- †**Citie-wire**, *n.*, a woman of fashion: *PROL.* 23.
- Citterne**, *n.*, †cithern, an instrument of the guitar kind, strung with wire, played with a plectrum, very popular in 16th and 17th centuries; modern zither: 3. 5. 62.
- ||**Clogdogdo**, *n.* Cf. note, 4. 2. 75.
- †**Coacted**, *pppl. adj.*, enforced, compulsory: 3. 4. 54.
- Coate**, *n.* (Her.), coat-of-arms, escutcheon: 1. 4. 40.
- Collier**, *n.*, a man engaged in the coal trade; a term of reproach: 3. 5. 116.
- Comely**, *adj.*, appropriate, proper: 2. 1. 21.
- Comment**, *n.* ‘Sometimes it is taken to be a lie or feigned tale’ (Bullokar, 1616; also in Cockeram, 1623). [L. *commentum*]: 5. 4. 55.
- Comming**, *pppl. adj.*, †inclined to meet advances, complaisant: 5. 1. 78.
- Commoditie**, *n.*, †a quantity of goods sold on credit to a person wishing to borrow money from a usurer, and resold immediately for some cash at a lower price: 1. 4. 69, 2. 5. 118.
- Companion**, *n.*, †fellow, used as a term of contempt: 2. 2. 19, 5. 4. 5, 154.
- Compendious**, *adj.*, †expeditious, direct: 2. 1. 1.
- Composition**, *n.*, †constitution of body: 2. 5. 17; †a mutual agreement or arrangement between two parties, a contract: 5. 4. 209.
- Concept**, *n.*, †personal or private opinion: 4. 5. 264.
- Conceited**, *pppl. adj.*, †clever, witty: 2. 5. 57.
- Conceiue**, *v.*, †to grasp with the mind (of a thing†): 2. 5. 5, 9, 12, *passim*.
- Condition**, *n.*, †character, disposition: 2. 5. 15; provision: 2. 4. 45, 137.
- Confound**, *v.*, to discomfit in argument, to silence: 1. 2. 60.
- Conscience**, *n.*, consciousness, internal conviction: 2. 5. 58.
- Consent**, *n.*, †agreement, accord: 4. 6. 103.
- Contayne**, *v.*, †to keep under control (of the mind): 5. 3. 49.
- Contempt**, *n.*, action of condemning; †in *pl.*: 4. 5. 68.
- Content**, *pppl. adj.*, agreed, used in exclamations: 2. 4. 158, 5. 4. 16.

- Content**, *v.*, †to please, delight: *PROL.* 2.
- Conuoyance**, *n.* (Law), the transfer of the title of property from one person to another: 2. 2. 142.
- Conuiction**, *n.* (Law), that legal proceeding of record which ascertains the guilt of the party and upon which the sentence or judgment is founded: 4. 7. 16.
- Correspondence**, *n.*, †relation between persons or communities; usually qualified as *good*, *friendly*, &c.: 3. 3. 87.
- Cosen**, *n.*, a relative (cousin): 2. 2. 103; *cosin*, 3. 2. 18, *passim*.
- Cosen**, *v.*, to cheat: 2. 2. 43, 86, *passim*.
- †**Costard-monger**, *n.*, a street vender of fruits: 1. 1. 155 (costard, *apple*).
- Countenance**, *n.*, bearing, demeanor: 4. 6. 76.
- Course**, *n.*, †charge, onset; bout, encounter: 4. 2. 9, 145.
- ||**Courtlesse**, *adj.*, wanting in courtliness: 2. 5. 30. *N. E. D.* and *Century* have no record of the word elsewhere used.
- Courtling**, *n.*, a gentleman of the court: 4. 1. 131. An unusual word to which Jonson always attaches a disparaging meaning. Cf. *Cyn. Rev.* 5. 2, p. 316, *Epigrams* 52, 72.
- Crowne**, *n.*, an English coin, gold or silver, worth five shillings, first coined by Henry VIII in gold, in imitation of the French *écu au soleil* of Louis XII or Francis I. Since Edward VI it has existed in silver: 1. 4. 57.
- Cumber**, *n.*, †trouble, distress: 5. 4. 189.
- Cunning woman**, *n.*, †fortune-teller, conjurer: 2. 2. 127.
- Curious**, *n.*, †careful, studious: 4. 1. 38. [*L. curiosus*].
- Damasque**, *n.*, a rich cloth, manufactured originally at Damascus, very fashionable in James I's time: 3. 2. 68.
- Decline**, *v.*, †to avert: 2. 2. 101.
- Delicate**, *adj.*, †dainty, fine (of horses): 1. 4. 5, 2. 4. 103, 3. 1. 24.
- Demand**, *v.*, †to ask (dir. obj. the person, ind. obj. the thing): 3. 2. 22.
- Desperate**, *adj.*, †irretrievable, irreclaimable: 2. 5. 50.
- Desperately**, *adv.*, excessively: 4. 2. 46.
- Deuis'd**, *ppl. adj.*, invented, contrived: 2. 2. 148.
- Diet**, *n.*, †board: 2. 5. 108.
- Discontentment**, *n.*, †displeasure, vexation: 4. 4. 181.
- Discouer**, *v.*, †to reveal, make known: 1. 1. 110, 121, 5. 4. 250; to find out: 3. 3. 7.
- Discourse**, *n.*, †conversational power: 5. 1. 40; conversation: 2. 1. 4, 2. 4. 86, *passim*.
- Discourse**, *v.*, †to tell, narrate (with direct obj. of the thing): 4. 5. 246.
- Disease**, *n.*, fault: 1. 1. 57; eccentricity: 1. 1. 149, 3. 6. 66.
- Disfurnish**, *v.*, to deprive of: 4. 6. 48.
- Dispence**, *v. i.*, to excuse, pardon (used with the prep. *with*): 1. 4. 12.
- Doctrine**, *n.*, †discipline; lesson, precept: 2. 1. 28.
- †**Dor**, *n.*, scoff, mockery; used as a light imprecation: 2. 3. 45;

- to give the dor to, to make game of: 3. 3. 26.
- Dote**, *n.*, natural gift or endowment (usually *pl.*): 2. 3. 100.
- Doublet**, *n.*, †a close-fitting body-garment, with or without sleeves: worn by men from the 14th to the 18th centuries; rarely applied to women's garments of the same sort: *of men's*, 2. 2. 68, 3. 1. 53; *of women's*, 3. 2. 76.
- Dressing**, *n.*, artificial aid to good looks; cosmetics, &c.: 1. 1. 105, 4. 1. 37, 104.
- Drone**, *v.*, †to smoke: 4. 1. 66. Cf. note.
- Eare-wig**, *n.*, an insect, *Forficula auricularia*, so called from the notion that it penetrates into the head through the ear: 5. 4. 7.
- Eater**, *n.*, †a menial, servant: 3. 5. 33.
- Election**, *n.*, discrimination: 4. 7. 47.
- ||**Elephantiasis**, *n.*, a name given to various kinds of cutaneous diseases which cause the skin to resemble an elephant's hide: 5. 3. 184.
- Enable**, *v.*, †to empower, qualify: 5. 4. 218.
- †**Engle**, *n.*, catamite: 1. 1. 25.
- Ensigne**, *n.*, †token, sign: 3. 6. 72.
- Entire**, *adj.*, †devoted, intimate: 2. 4. 43.
- Entreat**, *v.*, to invite: 1. 1. 176, 1. 4. 8, 3. 3. 114, 4. 5. 47, *passim*; *intreat*: 2. 5. 2, 4. 4. 76. This word Jonson uses constantly in the exaggerated speech of the court.
- Entreaty**, *n.*, †reception, entertainment: *PROL.* 11.
- Epithalamium**, *n.*, a nuptial song or poem in praise of the bride and bridegroom, and praying for their prosperity: 3. 6. 91, 93.
- Erection**, *n.*, †exaltation: 4. 6. 79.
- Errandst**, *adj.* (†variant of *arrant*), thorough-going, unmitigated: 4. 5. 69.
- Estate**, *n.*, †a condition of existence, physical or social: 3. 4. 47, 4. 5. 28, *passim*.
- †**Estrich**, *n.*, ostrich: 4. 1. 50.
- Example**, *n.*, precedent: *Dedic.* 6.
- Except against**, to take exception to: 5. 4. 129.
- Excursion**, *n.*, digression, deviation (*upon words*): 5. 3. 75.
- Execution**, *n.* (Law), in civil actions, is the mode of obtaining the debt or damages or other thing recovered by the judgment; it is either for the plaintiff or defendant. For the plaintiff upon a judgment in debt, the execution is for the debt and damages, for the goods, or their value, and costs: 2. 5. 106, 4. 5. 18.
- Exercise**, *n.*, a recreative employment, a pastime: 4. 4. 103.
- Exhibition**, *n.*, maintenance, support: 3. 1. 59 (cf. late L. *exhibitio et tegumentum*, food and raiment).
- Expect**, *v. i.*, †to wait: 5. 3. 145; *v. l.*, †to wait for, await: 5. 3. 37.
- Expresse**, *v. i.* for reflex. use, to put one's thoughts into words: 3. 2. 26.
- Extemporall**, *adj.*, †extemporaneous: 2. 3. 10.
- †**Facinorous**, *adj.*, infamous, vile: 2. 2. 54. This very common word in 17th-century usage Cooper defines as 'full of

- naughtie actes; wicked; ungracious'. [L. *facinorosus*.]
Fain, *v.*, †form of feign: *ANOTHER* 10, 2. 4. 11; faign: 2. 2. 102; faine: 1. 1. 21, 3. 2. 77, *passim*.
Fame, *n.*, reputation, good or bad: *Dedic.* 14, 4. 6. 32, 5. 4. 242, 248; report: 5. 2. 61.
Family, *n.*, †the household, servants of the house: 4. 1. 11.
Far fet, *adj.*, far-fetched: *PROL.* 21.
Fauour, *n.*, †leave, permission: 2. 4. 88, 3. 2. 87, 5. 3. 87.
Festiuall, *adj.*, †glad, merry: 2. 4. 119.
Fift, *adj.*, fifth: 5. 3. 136. The normal form *fift* still survives in dialects; the standard form, which first appeared in the 14th century, is due to analogy with *fourth*. [OE. *fifta*.]
Flock-bed, *n.*, a bed filled with flocks: 2. 1. 11. [OF. *floc*, lock of wool.]
For you, *prep. phr.*, with you, ready to act with you: 1. 3. 12, 2. 6. 21. Cf. Abbott, § 155.
Foresaid, *adj.*, aforesaid: 4. 2. 76.
Forsooth, *adv.*, †in truth, truly: 4. 4. 122.
Fortune, *n.*, pure chance: 2. 4. 73, 74, 3. 4. 3. [L. *fortuna*, related to *forti-*, *fors*, chance, and *ferre*, to bear. *N. E. D.*]
Foule, *adj.*, ugly: 1. 1. 115, 2. 2. 69.
Free, *v.*, †to absolve, to acquit: *Dedic.* 14.
Frequent, *adj.*, †abundant: 4. 1. 59.
Fright, *v.*, to frighten: 2. 5. 98, 111, 4. 5. 220 MN., 4. 7. 13.
From, *prep.*, apart from: 1. 1. 77. Cf. Abbott, § 158.
||Fucus, *n.*, paint or cosmetic for beautifying the skin: 2. 2. 140. [L. *fucus*, rock-lichen, red dye, rouge . . . *N. E. D.*]
†Furder, *adv.*, further: 4. 5. 40.
†Galley-foist, *n.*, a state barge, esp. as here, the one used upon the Lord Mayor's Day, when he was sworn into his office at Westminster. 'A foist, a light galley that hath about 16 or 18 oares on a side, and two rowers to an oare.'—Cotgrave: 4. 2. 127.
Gamester, *n.*, gambler; merry, frolicsome person: 1. 4. 23, 3. 1. 37.
Genius, *n.*, a good spirit presiding over a man's destiny: 2. 4. 76.
Gentlenesses, *n. pl.*, elegancies: 4. 1. 52. This seems a unique instance of the word.
Gird, *n.*, †a gibe, taunt: 2. 5. 48.
†Gods so, *interj.*, variant of *Gadso*, after oaths beginning with *God's*. *Gadso* is a variation of *Catso* through false connection with other oaths beginning with *God*. *Gad* is minced pronunciation for *God*: 2. 4. 101, 4. 2. 27.
Godwit, *n.*, a marsh bird, genus *Limosa*, formerly of great repute for the table. In 16th and 17th centuries used to render *L. Attager*, Spanish *Francolin*: 1. 4. 46.
Goe away, †to die: 4. 1. 20.
Grace, *n.*, †to do grace, to reflect credit: 3. 6. 26; to do a favor: 4. 3. 31.
Graft, *v. i.*, †to give horns to, to cuckold: 3. 6. 108. Cf. note under *hornes*, 3. 6. 109.
†Groates-worth, *n.*, as much as is bought or sold for a groat;

- a small amount. The English groat was coined in 1351-2, valued at fourpence. In 1662 it was withdrawn from circulation, and not afterwards coined under that name: 4. 4. 107, &c.
- Groome, n.**, †a man-servant: 2. 2. 15, 108, 3. 6. 107, 4. 3. 23, 5. 4. 11.
- Guift, n.** (†form of *gift*): 3. 6. 87.
- Guilder, n.** (†form of *gilder*), one who practises gilding as an art or trade: 1. 1. 120.
- Gules, n.**, gullet: 4. 5. 326; (Her.) red, the heraldic color represented in engraving by vertical lines: 1. 4. 41. [L. *gula*.]
- Ha', v.** (have), †to take, convey: 2. 2. 151; (as auxiliary verb) 4. 5. 234.
- Habit, n.**, †dress: 4. 1. 119.
- Halberd, n.**, a weapon borne, up to the close of the 18th century, by all sergeants of posts, artillery, and marines, and by companies of halberdiers in various regiments. It was a strong wooden shaft six feet in length, surmounted by an instrument much resembling a bill-hook, for cutting and thrusting, with a cross-piece of steel less sharp for the purpose of pushing; one end of the cross-piece was turned down as a hook, used in tearing down works: 4. 5. 109.
- Halfe-crowne, n.**, a silver coin of Great Britain, of the value of two shillings and sixpence: 3. 1. 36.
- †**Happely, adv.**, †haply, by hap or chance: 2. 5. 22.
- Harken, v.**, †to search by inquiry (used with the preps. *out* or *after*): 1. 1. 34, 1. 2. 24, 4. 1. 133.
- †**Hart, interj.**, Heart! an oath equivalent to *God's heart!* It is found also as *Ods heart, 's heart!*: 1. 3. 50.
- Hau'-boye, n.** (haut-boy), a wooden double-reed wind instrument of high pitch, having a compass of about two and a half octaves forming a treble to the bassoon; modern oboe; here used for the player: 1. 1. 163.
- Heicfar, n.** (†variant of *heifer*), wife: 2. 5. 68. [OE. *heahfore, heahfru, -fre*, of obscure etymology.—*N. E. D.*] Cf. note.
- '**Hem, pro. pl.** them: 4. 5. 241, 244, 246, *passim*. Cf. *Cent. Dict.* under *He*, I, D, c: Obj. (dat.) *hem† em† 'em*. Common in early Mod. E., in which it came to be regarded as a contr. of the equiv. *them*, and was therefore in the seventeenth century often printed '*hem, 'em*. [OE. *him, heom*; ME. *hem, ham, heom*, &c.]
- Herald, n.**, trumpeter, announcer of official news: 3. 7. 42.
- Hermaphroditicall, adj.**, of both sexes: 1. 1. 81.
- Hilts, n. pl.** used for *sing.* hilt: 4. 5. 310.
- Hobby-horse, n.**, †a foolish fellow, a buffoon: 4. 3. 55.
- Hold, v.**, †to wager, bet: 1. 3. 50; †to restrain oneself, forbear: 4. 2. 97.
- Honest, †v.**, to confer honor upon, to honor: 1. 4. 2.
- †**Horse-meat, n.**, food for horses: 3. 1. 40.
- Humour, n.**, caprice, 3. 1. 12; eccentricity: 4. 4. 169; disposition: 5. 1. 78.

- Hunting-match**, *n.*, †a hunt taken part in by a number of persons: 1. 1. 34.
- I**, *interj.* (†form of *aye*), yes: 1. 1. 47, 1. 2. 18, 1. 2. 75, 1. 3. 28, *passim*.
- Idly**, *adv.*, †deliriously, 4. 4. 55.
- Ierkin**, *n.*, a garment for the upper part of the body worn by men in the 16th and 17th centuries, sometimes synonymous with doublet: 1. 4. 60.
- Impaire**, *n.*, impairment: 2. 5. 50.
- Impertinencie**, *n.*, irrelevancy; impertinence: 4. 4. 35, 5. 3. 58, 85.
- Impulsion**, *n.*, incitement: 2. 1. 29.
- Incommoditie**, *n.*, †injury, damage: 2. 4. 14.
- †**Ingine**, *n.*, native talent; artful contrivance: 4. 6. 47. Obs. since the middle of the 17th century. [Lat. *ingenium*.]
- Innocent**, †an idiot: 1. 2. 54, 3. 4. 39.
- Instruct**, *v.*, †to appoint; to guide: 4. 4. 1.
- Instrument**, *n.*, (Law), a writing which gives formal expression to a legal act, or agreement, as bonds and wills: 3. 1. 32.
- Insult**, *v. i.*, †to vaunt, to triumph: 3. 7. 16.
- Intelligence**, *n.*, tidings (a state term used in affectation): 2. 5. 72, 3. 3. 86.
- †**Intergatorie**, *n.*, †form of interrogatory: 4. 7. 16; *pl.* (Law), material and pertinent questions in writing, to necessary points exhibited for the examination of witnesses or persons who are to give testimony in the case.
- Intestate**, *n.* (Law), without a will: 4. 4. 53.
- It**, *pro.*, he, she: 2. 6. 6, 4. 5. 280; *poss. pron.*, his: 2. 5. 107, 109, 111, 113, 116, 117.
- Iumpe**, *v. i.*, †to agree: 2. 5. 42.
- Iust**, *adj.*, exact: 2. 5. 25. Cf. Abbott, § 14.
- Kastril**, *n.*, a species of small hawk, *Falco tinnunculus*, or *Tinnunculus alaudarius*, remarkable for its habit of sustaining itself in the same place in the air with its head to the wind; applied to persons with contemptuous force: 4. 4. 192.
- Knaue**, *n.*, jocularly used without unpleasant connotation as fellow, rogue: 2. 5. 19; †servant: 2. 2. 11, 3. 4. 51. For the history of this word, and its obsolete uses, cf. *W. and their Ways*, p. 286.
- Lace-woman**, *n.*, a woman who works or deals in lace: 2. 5. 71.
- †**Larum**, *n.*, alarm: 4. 2. 101.
- Lasting**, *n.*, endurance: 2. 5. 45.
- Latine**, *v.*, to interlard with Latin: 2. 6. 26, 53.
- Leash**, *n.*, a brace and a half, or set of three, originally used in sporting language: 3. 2. 78.
- Leg**, in phrase *to make a leg*, to bow: 2. 1. MN., 5. 4. 244.
- Lie (lye)**, *v. i.*, †to lodge, to dwell: 1. 2. 57, 59, 4. 2. 137, 5. 1. 75.
- †**Linnener**, *n.*, a linen draper; shirt-maker; dealer in linen goods: 2. 5. 70, 4. 1. 105.
- Lock**, *n.*, a lovelock: 3. 5. 70, 4. 6. 39.
- Looke**, *v. i.*, to stare; to glare: 3. 4. 41, 4. 3. 3.

- Loose**, *v.*, to lose, to waste : 1. 1. 67, 1. 2. 4.
- Lotion**, *n.*, lotion : 3. 5. 88. *Century* does not recognize the form.
- Lurch**, *v.*, ‡to swindle, cheat (with a dir. obj. of the person) : 5. 4. 227.
- M.**, abbreviation for Master : 3. 6. 79.
- Madrigall**, *n.*, a mediaeval poem or song, amorous, pastoral, or descriptive : 2. 3. 23, 138, 2. 4. 94, 4. 5. 123.
- Make**, *v.*, ‡to do; to be occupied or busied with : 4. 3. 5, 4. 7. 1; to make possible the fact that : *Dedic.* 10.
- Managing**, *n.*, management, direction : 4. 5. 84.
- Mandrake**, *n.*, mandragora, a poisonous plant, which acts as emetic, purgative, and narcotic : 4. 2. 91. [OE. *draca* from L. *draco*.] Cf. note.
- Mankind**, *adj.*, mannish : 5. 4. 22.
- †**Mannage**, *n.*, management : 3. 4. 2.
- Mannikin**, *n.*, a little man, a pigmy : 1. 3. 26.
- †**Mar'l**, *n.* (marvel), a wonder : 3. 1. 43.
- Marshall**, *v.*, to usher : 1. 3. 53.
- †**Mary**, *interj.*, the name of the Virgin Mary, involved in oaths; marry; indeed : 1. 1. 152, *passim*.
- Master**, *n.*, a title of address now changed to Mister : 1. 1. 178, 1. 2. 5, *passim*; abbrev. to M. : 3. 6. 79; to Mr. : 3. 2. 21.
- Matter**, *n.*, material (used of persons) : 4. 1. 59; question under discussion : 5. 3. 17, 32, 5. 4. 245.
- Measure**, *n.*, moderation : 4. 1. 51.
- Meat**, *n.*, †food : *PROL.* 17, 27, 1. 3. 56, 2. 6. 35, 3. 3. 64, 81.
- Melancholique**, *adj.*, ‡gloomy, melancholy : 2. 4. 139, 148.
- Melancholy**, *n.*, melancholia, insanity : 4. 4. 58.
- Mercer**, *n.*, a dealer in cloths, esp. silks : 2. 2. 112.
- Minion**, *n.*, †a favorite, a darling : 3. 5. 31.
- Minister**, *n.*, agent, servant : 4. 7.
- Moneth**, *n.* (†form of *month*) : 2. 2. 138, 2. 4. 40.
- More**, *adj.*, †greater (in sense of size or importance) : 1. 2. 20, 3. 7. 19.
- Motion**, *n.*, †a puppet; a puppet show : 3. 4. 38; tendency of desire or passion : 2. 5. 28; a proposal : 4. 5. 236.
- Mouthe**, *n.*, a servant : 3. 5. 33. A sense not recognized by the dictionaries.
- Mulet**, *v.*, †to punish : 3. 4. 17.
- Muse**, *v. i.*, †to wonder, to be astonished : 2. 3. 100, 3. 4. 2.
- Mushrome**, *n.* (mushroom), an upstart : 2. 4. 153.
- Mutine**, *v. i.*, to mutiny : 1. 3. 20.
- Neat**, *adj.*, †spruce, over-nice : 1. 1. 92.
- Neatnesse**, *n.*, over-niceness, finicalness : 4. 6. 30.
- Neere**, *adv.*, comp. of near : 4. 1. 68.
- Neesing**, *n.*, †sneezing [OE. *niesen*] : 4. 1. 9.
- Nest**, *n.*, a series or set of articles, generally of diminishing size : 4. 1. 21.
- Nicke**, in phrase *to set i' the nicke*, to bet at the right moment (in a card game) : 4. 4. 166.

- Note**, *n.*, sign, symbol: 4. 4. 38.
- Noyse**, *n.*, †a company of musicians, a band: 3. 3. 84, 3. 7. 2.
- Number**, *n.*, measure, rhythm: 4. 1. 51.
- Number**, *v.*, to summon: *Dedic.* 11.
- Obnoxious**, *adj.*, liable, subject: 2. 2. 66; offensive: 3. 2. 3.
- Obstancy**, *n.*, †substance, essence: 5. 3. 106.
- Of**, *adv.*, †off: 4. 5. 144; *prep.*, concerning: 3. 6. 16. Cf. Abbott, § 174.
- Offer**, *v. i.* (in the phrase *to offer at*), to essay, to attempt: 4. 1. 45.
- On**, *prep.*, of: 4. 1. 14. Cf. Abbott, § 181.
- Once**, *adv.*, †at once: 4. 5. 121; once for all: 4. 5. 36.
- Open**, *adj.*, free-spoken: 1. 3. 1; frank, ingenious: 5. 1. 79, 80.
- Open**, *v.*, to expound, interpret: 5. 3. 86.
- Or**, *n.* (Her.), the metal gold, often represented by a yellow color, and in engraving conventionally by dots upon a white ground: 1. 4. 41. [L. *aurum*, OF. *or*, ME. *or*.]
- Or so**. Cf. *so*.
- Ordinance**, *n.*, †cannon, ordinance: 1. 2. 16.
- Other**, *adv.*, †otherwise: 1. 3. 5. Cf. Abbott, § 12.
- Other**, *pro. sing.* for *pl.* others: 1. 1. 43, 2. 3. 90.
- Pageant**, *n.*, a play or spectacle performed on a movable float or car: 3. 2. 60.
- Parget**, *v. i.*, †to paint; daub with paint: 5. 2. 36.
- Part**, *n.*, †act; action: 2. 4. 49, 71; endowment, quality: 2. 5. 28.
- Partake**, *v.*, to have a share in, to share (used *tr.*): 1. 3. 22, 4. 4. 5.
- Party**, *n.*, particular person (now only vulgar): 2. 4. 61, 2. 6. 14.
- Peitronell**, *n.*, a hand-firearm shorter than the harquebus, but longer than the pistol, introduced in the 16th century. It was fired by a match-lock, wheel-lock, or other appliance; was fired resting against the breast, hence its name. The soldier protected himself from the recoil with a pad: 4. 5. 110.
- Perfumer**, *n.*, one whose trade was making and selling perfumes and cosmetics: 2. 2. 110.
- Perruke**, *n.*, an artificial wig: 1. 1. 16, 119, 132, 4. 2. 89.
- †**Perseuer**, *v. i.* (†form of *persevere*): 4. 1. 77.
- Perswade**, *v. i.*, to use persuasion: 2. 2. 60; *v. t.*, 5. 4. 6.
- Pest'ling**, *ppl. adj.*, pounding, pulverizing: 3. 3. 103. This word is apparently coined by Jonson, as no other example exists.
- Petarde**, *n.*, an engine of war used to blow in a door, gate, &c., consisting of a half-cone of thick iron filled with powder and ball, fastened to a plank; the latter provided with hooks to be attached to the door or gate. Use of bombs made the petard obsolete: 4. 5. 219, 222.
- Pewterer**, *n.*, a worker in pewter: 1. 1. 160.
- Phant'sie**, *n.*, fantasy, caprice, whim: 1. 2. 52.
- Physicke** (Physique), *n.* (†forms

- of *physic*), medicine, drug : 2. 2. 157, 5. 2. 62.
- Pick-tooth, n.**, †a tooth-pick : 2. 4. 143.
- Pike, n.**, a weapon made of a single spike, flat as the lance was, used previous to the bayonet by the infantry. In length it was twelve to fourteen feet. Under George III it became extinct : 4. 5. 109.
- Pipkin, n.**, a small earthen pot with or without a cover, and with a horizontal handle : 2. 5. 118.
- †**Playse mouth, n.** (†form of *plaiice*-mouth), having a small wry mouth like a plaiice, or flat-fish : 3. 4. 41.
- Pleasant, adj.**, witty, facetious : 5. 1. 26.
- Poast, v. i.** (†form of *post*), to travel rapidly : 2. 4. 104.
- Point, n.**, a lace with tags at the end, about six or eight inches long, made of silk, leather, or of three differently colored threads of yarn twisted together and having their ends wrapped with wire. They were used to fasten clothes together until the 17th century, when pins were introduced. Sometimes used as small stakes at gambling : 3. 1. 54.
- Politie, n.**, †policy : 3. 1. 20.
- Porpisee, n.** (†form of *porpoise*), a North Atlantic cetacean of the family *Delphinidae* : 4. 4. 144. [L. *porcus*, hog; *piscis*, fish.]
- Post, n.**, a messenger : 2. 4. 11.
- Post-horse, n.**, a horse kept or hired for forwarding post-riders or travelers with speed : 1. 1. 27.
- Poulder, n.** (†form of *powder*) : 4. 1. 106, 4. 5. 214, *passim*.
- Poxe, n.**, a disease characterized by eruptive pocks or pustules upon the body; an English name for the *Gallicus morbus*, which is the significance here. In the 16th and 17th centuries it usually means small pox : 3. 5. 68. (The spelling is irregular for *pocks*, pl. of *pock*.)
- Poxe, interj.**, an imprecation : 1. 1. 86, 4. 2. 79, *passim*.
- Precise, adj.**, †the quality of being a Precisian, a Puritan : 2. 2. 80.
- Preferre, v.**, †to recommend : 2. 5. 11.
- Presently, adv.**, †instantly, immediately : 2. 1. 18, 2. 4. 62, 2. 5. 93, *passim*.
- Pretious, adj.**, (†form of *precious*) : 4. 1. 115. [L. *pretiosus*.]
- Prime-men, n.**, principal men : 5. 1. 34.
- Primero, n.** Cf. note : 4. 4. 167.
- Principall, n.**, chief, leader : 2. 5. 69; original : 4. 5. 102.
- Prize, n.**, a contest : 1. 1. 181.
- Proctor, n.**, an officer of the admiralty and ecclesiastical courts, whose duties and business correspond exactly to those of an attorney at law or solicitor in chancery.—Black, *Dict. of Law* : 4. 7. 17, *passim*.
- Profess, v.**, to pretend, to assume : 2. 4. 42.
- Progresse, n.**, a journey or circuit of state : 2. 2. 117.
- Propertie, n.**, a tool : 3. 3. 24.
- Protested, ppl. adj.**, †publicly avowed : 4. 5. 71.
- Pure, adj.**, †fine; clean : 4. 6. 29.
- Purely, adv.**, greatly, remarkably : 2. 6. 18.

- Purse-net**, *n.*, a net the mouth of which may be drawn close with cords: 3. 3. 94.
- Put i' the head**, *phr.*, to be angry: 3. 3. 4. No dictionary recognition of the phrase.
- Put to**, *v.*, to apply (to the test): 2. 3. 10; (with a pers. obj. of the verb and of the prep.) to consign to: 4. 4. 101; (with a pers. obj. of the verb and an impers. obj. of the prep.) to try, to test: 2. 5. 65.
- Put vpon**, *v.*, to palm off on: 2. 4. 42, 3. 6. 43; to set on: 4. 2. 149.
- Quarter-feast**, *n.*, a feast celebrating Quarter-day, which was one of the four days fixed by custom as marking off the quarter of the year on which tenancy of houses usually begins and ends, and the payment of rent and other quarterly charges falls due; in England and Ireland these are Lady Day, Mar. 25; Midsummer Day, June 24; Michaelmas, Sept. 29; Christmas, Dec. 25: 2. 4. 110.
- Quit**, *v.*, †to acquit: 1. 1. 161; to requite: 3. 3. 59; †to be free, rid of: 5. 4. 30, 188.
- Rankness**, *n.*, †extravagance: 4. 5. 346.
- Rarely**, *adv.*, excellently, finely: 4. 4. 64, 4. 5. 233. Very common in 17th century.
- Recouer**, *v.*, to get for, return to: 4. 7. 36.
- Reference**, *n.* (Law), in contracts, an agreement to submit to certain arbitrators matters in dispute between two or more parties for decision and agreement: 4. 7. 16.
- †Reformado**, *n.*, a military officer whom disgrace had deprived of command, but retained his rank and perhaps his pay: 5. 2. 68.
- Religion**, *n.*, †conscientious scruple: 3. 5. 47.
- Relique**, *n.* (†form of *relic*): 5. 4. 74.
- Resolue**, *v.*, to express by resolution or vote: 4. 5. 140; †to free from doubt, to inform: 3. 2. 25, 4. 7. 19; to prepare: 5. 4. 100.
- Resolution**, *n.*, †decision, judgment: 5. 3. 37, 5. 4. 147.
- †Resty**, *adj.* (a reduced form of *restive*), stubborn, obstinate: 1. 1. 175.
- Reuell**, *n.*, a kind of dance or choric performance often given in connection with a masque or pageant: 3. 5. 50. [L. *rebellare*, same word as Mod. E. *rebel*, which is the learned as *revel* is the popular word through the Fr.]
- Reuersion**, *n.* (Law), the residue of an estate left in the grantor, to commence in possession after the determination of some particular estate granted out by him; the return of land to the grantor and his heirs after the grant is over; sometimes the promise of an office to an aspirant after the resignation or death of the present incumbent: 2. 2. 45.
- Ring**, *n.*, a set of bells tuned to each other: 2. 1. 8. Though Jonson seems to mean simply a bell, such as is common on doors.
- Rooke**, *n.*, †a simpleton, gull: 1. 4. 78, 3. 3. 2.
- Rose**, *n.*, a ribbon gathered into

- the form of this flower, worn on hat, gown, or shoes: 2. 2. 68, 70, 2. 5. 79.
- Ruffe, n.**, a projecting band or frill, plaited or bristling, worn about the neck: 2. 5. 79, 3. 2. 22, 72.
- Rushe, n.**, a plant of the order *Juncaceae*, formerly used for strewing floors by way of covering, in houses, the stage of the theatre, &c.: 1. 1. 22, 65.
- Sadnesse, n.**, †gravity, earnest: 4. 3. 13.
- Sargeant, n.**, †a bailiff: 4. 5. 191.
- 'Saue, interj.** (abbreviation for the greeting), God save: 1. 4. 1, *passim*.
- Scandale, n.**, offence: 4. 2. 139.
- Scene, n.**, a stage, the place where dramatic pieces are performed: *ANOTHER* 1. [L. *scena*, stage.]
- Sciruy** (†form of *scurvy*): 4. 2. 75.
- †Sempster, n.**, a man or woman employed in sewing: 2. 2. 110. [OE. *seamestre*.]
- Seruant, n.**, †professed lover, authorized admirer (correlative of mistress): 1. 1. 126, 2. 2. 129, 2. 3. 15, 17, *passim*.
- †Sess, v.**, assess, tax: 4. 5. 112.
- Set, v.**, to stake at play, wager: 4. 4. 166.
- †Sew, v.**, to serve at table, as by carving, tasting, &c.: 3. 7. 17 MN.
- †Sewer, n.**, a servant who waits at table: 3. 3. 66, 98 MN, 3. 7. 19.
- Shame-fac'd, adj.**, modest: 3. 7. 28. [Formerly *shamefast*. *Fast* is adj. meaning 'confirmed', and *shame* 'modesty' in a good sense.]
- Sharke, n.**, †a sharper, cheat swindler: 4. 4. 166.
- Shoo-thrid, n.**, a shoemaker's thread: 4. 2. 90.
- Showe, v. i.**, to appear, to look: 1. 1. 63.
- Shroue-tuesday, n.**, the Tuesday before the first day in Lent, or Ash Wednesday, so called from the custom of making confession on that day: 1. 1. 160, 3. 1. 7. [OE. *scrifan*, to shrive.]
- Sickness, n.**, the plague; a specific application of the word in the language of the time: 1. 1. 187.
- †Sirrah, n.**, a word of address here equivalent to 'fellow', often to 'sir', with a contemptuous force: 2. 5. 95, 3. 4. 51.
- Sixt, adj.**, sixth: 5. 3. 137. [OE. *sixta*.]
- Sleek, v.**, to iron, to smooth: 2. 6. 42.
- †'Slid, interj.**, exclamation abbreviated from *God's* (eye)*lid*: 1. 2. 11.
- Slight, n.** (†form of *sleight*), a trick, contrivance: *ANOTHER* 11.
- 'Slight, interj.**, a contraction of *by this light*, or *God's light*: 2. 3. 5, 2. 4. 25, *passim*.
- Smocke, n.**, chemise: 2. 6. 42, 5. 1. 54.
- Snuffe, n.** (from the phrase *to take it in snuff*, to grow angry), *to go away in snuffe*: 4. 5. 170.
- So, adv.** (phr. or *so*), or about thus; or thereabouts; or something of that kind: 5. 1. 54, 5. 4. 114.
- Sooth, n.**, †cajolery, blandishment: 5. 2. 82.
- Sound, v. i.**, to cause something (as an instrument) to sound or play: 4. 2. 19.

- Squire**, *n.* (†form of *square*): 5. 1. 19.
- State**, *n.*, †estate, income: 2. 2. 144; style of living, mode of life: 2. 1. 15. Besides these Jonson uses the word in all its varied senses. Cf. for its history *W. and their Ways*, p. 235.
- Stentor**, *n.*, a person having a powerful voice: 4. 2. 125. [L. *Stentor*, Gr. Στέντωρ.]
- Stiffely**, *adv.*, stubbornly: 1. 1. 154.
- Stile**, *n.* (†form of *style*): 2. 2. 118.
- Still**, *adv.*, always, ever: *AN-OTHER* 3, 2. 1. 31, *passim*.
- Stinkardly**, *adj.*, stinking, mean: 4. 2. 109.
- ||**Stoicitie**, *n.*, stoical indifference: 1. 1. 66. A Jonsonian coinage.
- Suffer**, *v. i.*, to undergo punishment: 4. 5. 263.
- Sufficient**, *adj.*, qualified, competent: 4. 7. 20.
- Superstitious**, *adj.*, †over-exact, scrupulous, beyond need: 5. 3. 129. Cf. note.
- Sure**, *adv.*, surely: 4. 5. 208, 5. 3. 239.
- Swabber**, *n.*, one who uses a swab; hence, in contempt, a fellow fit only to use a swab: 4. 4. 168.
- Take**, *v.*, to please, attract: 1. 1. 67, 101.
- Take up**, *v.*, †to stop: 4. 5. 41; to borrow or obtain for the purpose of borrowing: 1. 4. 66, 67, 71, 2. 5. 118. Cf. *commodity*, and note: 2. 5. 118.
- Tame**, *adj.*, sane: 4. 4. 102.
- Tane**, *p.p.* (abbrev. form of) taken: 2. 6. 61.
- Target**, *n.*, a shield of any form, used in 17th century by infantry soldiers as a substitute for body armor: 4. 4. 18.
- Tell**, *v.*, to command: 4. 5. 298.
- Tempt**, *v.*, †to try, test: 4. 5. 152, 5. 4. 108.
- Terme**, *n.*, a term of court: 1. 1. 50.
- Terme time**, *n.*, time during a term of court: 2. 5. 108.
- Then**, *adv. conj.*, than: 2. 1. 1, 3. 5. 23, 3. 7. 6, 4. 6. 29, *passim*.
- Thriftily**, *adv.*, †punctiliously: 5. 4. 238.
- ||**Tinke**, *n.*, a tinkling sound: 2. 3. 41. This onomatopoeic word seems to be another Jonsonian coinage.
- To**, *prep.*, with: 3. 5. 88. Cf. Abbott, § 185; for: 1. 3. 56, 4. 4. 74, 4. 5. 288; against: 1. 2. 64. Cf. Abbott, 186.
- Tother**, in the expression 'the tother', a corruption of 'that other': 2. 2. 119, 2. 5. 80.
- Trow**, *interj.* (abbreviated form of *I trow*), I wonder: 4. 5. 38, 5. 2. 65.
- Truncheon**, *n.*, a staff of authority: 1. 3. 54.
- Trunke**, *n.*, †tube. Here a speaking tube: 1. 1. 194, 2. 1. 2.
- Turbant**, *n.* (†form of *turban*), 'a Turkish hat of white and fine linen, wreathed into a rundle; broad at the bottome to enclose the head, and lessening, for ornament, towards the top'.—Cotgrave: 1. 1. 145.
- Twanging**, *adj.*, †fine, swinging: 5. 3. 10. Cf. note.
- Tyranne**, *n.* (†form of *tyrant*): 2. 2. 73; **tyrannie**: 3. 2. 10.
- Tyre**, *n.*, attire; headdress: 3. 3. 111, 4. 1. 61, 118 (a simplified form of *tiara*).

- †**Tyre-woman**, *n.*, a female dresser, a lady's maid: 2. 2. 110.
- †**Vegetous**, *adj.*, vigorous, active: 2. 2. 67.
- Venter**, *v. i.*, venture: 1. 2. 21, 2. 2. 6.
- Visor**, *n.*, pretence: 2. 4. 36, 4. 5. 62.
- Vnder-take**, *v. i.*, †to assume a responsibility: 4. 5. 318; to promise, warrant: 5. 4. 252.
- Voyce**, *n.*, †term, word: 4. 7. 15.
- Vp-braid**, *v. i.*, to offer as a charge against something: 4. 5. 275. Cf. note.
- Vpon**, *prep.*, at: 4. 5. 330. Cf. Abbott, § 180.
- Vrge**, *v.*, †to provoke, incite, exasperate: 4. 1. 10.
- Vsher**, *n.*, gentleman-usher: 2. 2. 109. Cf. note, 1. 4. 58.
- Vtter**, *v.*, †to dispose of to the public in the way of trade: 4. 6. 4. Cf. note.
- Waight**, *n.* (†form of *wait*), night musician, street player: 1. 1. 164. Cf. note.
- Water-man**, *n.*, a boatman or ferryman of the Thames: 3. 4. 31.
- Weake**, *adj.*, injudicious: 2. 4. 26, 71.
- Well**, *adj.* (used *pred.*), happy, well off: 2. 6. 66; out of trouble: 4. 2. 147, 5. 3. 179.
- Welt**, *n.*, †an applied hem, a bordering, fringe: 4. 7. 43.
- Whiniling**, *adj.* Cf. note, 4. 5. 231.
- Whitsontide**, *n.*, the season of Pentecost, comprehending the entire week following Pentecost Sunday: 3. 1. 7.
- Whitsun - holy - day**, *n.*, the seventh Sunday after Easter, in commemoration of the descent of the Holy Spirit on the day of Pentecost: 3. 1. 48.
- †**Whorson**, *adj.*, bastard-like, scurvy: 5. 3. 193.
- Will**, *v.* (used tr. with pers. obj.), to bid, request: 3. 3. 12.
- †**Windore**, *n.* (a perversion of *window*): 1. 1. 179, 189, 2. 2. 26.
- Wind-sucker**, *n.*, a hawk known as wind-hover or kestrel: 1. 4. 77. Cf. notes, 1. 4. 77, 4. 4. 192.
- Wire**, *n.*, material used to stiffen garments, and to dress hair upon: 2. 5. 78, 3. 2. 72.
- With**, *prep.*, to: 2. 6. 52. Cf. Abbott, § 194; by, used very rarely with an agent: 5. 2. 24. Cf. Abbott, § 193.
- Witty**, *adj.*, †wise, clever: 4. 1. 94.
- Wood**, *n.*, a crowd: 2. 2. 82.

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- Page xxiii, last line, *for* Kinaston *read* Kynaston.
- „ 142, l. 18, *for* Planché *read* Planchè. Also on pp. 170, 187, 282.
- „ 195, l. 9 from bottom, *for* collige *read* college.
- „ 215, l. 13 from bottom, *for* favours-blue *read* favors—blue.
- „ 230, l. 6 from bottom, *for* Manly, *Predecessors of Shakespeare*, p. 326
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- „ 241, l. 10, *for* *Vir esset* *read* *virescit*.
- „ 244, l. 11 from bottom, *for* Gervaise *read* Gervase.
- „ 283, l. 22, *for* SWINBURNE, A. G. *read* SWINBURNE, A. C.

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